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50
CHORDS
YOU NEED
TO KNOW!

EXCLUSIVE!
**BURZUM
RETURNS!**
BLACK METAL'S
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VARG VIKERNES
SPEAKS!



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CONTENTS

VOL. 31/NO. 4 ★ APRIL 2010

FEATURES



48 JIMI HENDRIX

32 BURZUM'S VARG VIKERNES

He's disowned the Norwegian black metal genre he helped create in the Nineties. After an absence of more than 15 years, Varg Vikernes is back with a new album that takes his musical vision deeper into the abyss.

35 Five bands that are keeping the black metal genre alive

46 JIMI HENDRIX

Newly restored tapes from 1969 shed light on the turbulent final months of Jimi Hendrix's life, the recordings he created,

and the music that might have been.

49 Jimi Hendrix's 1969 Albert Hall performances get the green light for CD, DVD and theatrical release.

58 JOE SATRIANI

He played an extended world tour in 2008 and spent the past year performing with Chickenfoot and readying his brand-new DVD, *Live in Paris*. So where is Joe Satriani going with that ax in his hand? Straight onto the 2010 Experience Hendrix Tour, that's where.

61 Satch, Eric Johnson, Vernon Reid and

others look forward to living out their 'Jimi Hendrix fantasies on the 2010 Experience Hendrix Tour.

70 THE GW GUIDE TO RECORDING MODERN METAL

Take control of music's wildest tones with *Guitar World's* ultimate guide to recording modern metal.

82 50 CHORDS YOU NEED TO KNOW

GW presents a compendium of great chord fingerings, voicings and riff ideas that every aspiring rock guitarist should master.

CONTENTS

VOL. 31/NO. 4 ★ APRIL 2010

DEPARTMENTS

24
SHOOTER JENNINGS

20 SOUNDING BOARD

Letters to the Editor, and Defenders of the Faith

23 TUNE-UPS

Randy Rhoads Concorde limited-edition guitar, Shooter Jennings, GW Inquirer with Chickenfoot's Michael Anthony, Eternal Descent, Jim Campilongo, Dear Guitar Hero with Marillion's Steve Rothery and more!

Betcha Can't Play This

with Luis Carlos Maldonado of Into the Presence

148 SOUNDCHECK

Eventide Eclipse digital effects processor, Kustom Double Cross head, Vox AC4TVH tube amplifier head and V112TV cabinet, BBE Tremor dual tremolo pedal and Rocktron Patchmate Loop 8 Floor switching system

154 AUDIO FILE

Waves Eddie Kramer Collection

156 BUZZ BIN

Gristle King overdrive/boost pedal

158 BASS DESIRES

Fender 50th Anniversary Jazz Bass

170 A VULGAR DISPLAY OF POWER

The onstage rig of Five Finger Death Punch's Jason Hook

COLUMNS

92 LEFT-HAND PATH by Ihsahn

94 TALKIN' BLUES by Keith Wyatt

96 GUITAR 101 by Jeff Marshall

98 IN DEEP by Andy Aledort

TRANSCRIPTIONS BASS LINES INCLUDED: 103 "Stone Free" by JIMI HENDRIX 110 "Shoot to Thrill" by AC/DC

120 "Flight of Icarus" by IRON MAIDEN 128 "Danger: Wildman" by THE DEVIL WEARS PRADA 138 "Toes" by ZAC BROWN BAND

THE WOODSHED

VOL. 31/NO. 4 ★ APRIL 2010

LOST (AND FOUND)



HAVE YOU EVER been lost? Have you ever picked up your guitar and nothing of worth came out of it? We've probably all had one of those foul, seemingly endless periods when, no matter how hard we try to shuffle chords, notes and rhythms, everything comes out sounding the same.

Now imagine you're Jimi Hendrix in 1969. You've already revolutionized the electric guitar in almost every way possible and written songs so cosmic that they'll be played for decades to come. Everybody from Miles Davis to Eric Clapton has sung your praises, and millions are eagerly awaiting your next miracle. Yet, you pick up your guitar and... you're lost.

This month's cover story examines the short and tumultuous time in Hendrix's career that followed the release of his third album, *Electric Ladyland*, when his creative road had become overgrown

and he—temporarily at least—lost his way. It may seem a little morbid to dwell on this difficult period, but part of being a musician is learning to cope with those times when the well runs dry. And in this respect, Jimi makes a fascinating case study for all of us.

There is no question that the guitarist hit a creative rough patch at the end of 1969, but as Alan di Perna shows in this month's cover story, Hendrix kept pushing, prodding and playing, in spite of his problems, until he found a funky new direction that reached fruition on the classic *First Rays of the New Rising Sun*, the album he was working on at the time of his death in 1970.

But what about the lost, experimental music that led to *First Rays*? Thanks to Sony Records and Experience Hendrix, this often dark

and misunderstood time is finally seeing the light of day on a new release entitled *The Valleys of Neptune*. Packed with studio curiosities, many of them never-before released, the long-awaited album fills in some missing gaps in this extraordinary artist's progress. While Jimi may have been struggling, his playing on this disc of rarities is brilliant, and much of it stacks up against his very best work.

We hope you enjoy reading this obscure chapter in the life of this great musician and seek out the music that goes with it. *Valleys of Neptune*? If only all of our creative valleys produced music as great as his did.

—BRAD TOLINSKI
Editor-in-Chief

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WOUND, MADE AND PLAYED THE TRADITIONAL WAY - BY HAND

SOUNDING BOARD

Dear John

THANK YOU FOR finally recognizing John Mayer for the bad-ass guitar player that he is. I don't follow his tweets or any of that crap and am not necessarily in love with his sappy pop stuff, but his live *Try!* album and other guitar-driven blues is flat-out better than anyone else out there right now. Add to that his outstanding voice, songwriting skills, showmanship and hunger to keep progressing artistically, and soon people won't be comparing him to others anymore...they'll be comparing others to him. I defy anyone to YouTube Mayer playing with B.B. King, Billy Gibbons, Buddy Guy, Slash, Eric Clapton and whoever else, and tell me he's not the most electrifying guitar player since (dare I say it?) Stevie Ray Vaughan.

—Pat Ronning

INITIALLY WHEN I RECEIVED the February issue with John Mayer on the cover I wasn't too pleased. Never been a big fan of his brand of pop. After reading the interview, he comes off as a really nice guy who genuinely loves music and the blues. I might check out *Try!*, the John Mayer Trio live disc, because of it. I also really enjoyed the 30 Essential Blues Rock Albums guide in the issue.

—Sebastien Lessard

I HAVE BEEN faithfully reading your magazine for as long as I've been playing guitar, and I have never been disappointed. However, after reading your wonderful story on John Mayer, I realized that such a diversion into pop music was refreshing. As much as I love your magazine as it is, I would like to see a little bit more diversity on occasion. Perhaps if there were more frequent articles on country, punk, jazz, classical and other such genres of music involving such memorable guitar players as Francisco Tarrega, Mick Jones and Johnny Hiland, it would benefit your legions of



readers by offering them a look at playing styles that they might never have become familiar with.

—yankeesfan2293

Blues Power

THANKS FOR THE BLUES content in the February issue. Andy Aledort's In Deep column was great—dig the open A tuning with the capo. Also loved the 30

Essential Blues Rock Albums piece with Joe Bonamassa, Rich Robinson and Luther Dickinson. Keep 'em coming and the blues will never die.

—Rodney Skinner

Great Scott

First off, your magazine rules! My 14-year-old son and I fight over it every month. We just got the February issue, and I was thrilled to see the article on Scott Ian and his wife, Pearl. Scott is my all-time favorite guitarist and is the reason I play Jackson guitars. Thanks for all the great articles and transcriptions.

—daddy0437

One of Us

I had to smile when I read your footnote to Dave Mustaine's comment in the February 2010 issue about when he "got saved." In [brackets] you printed "by discovering Christianity" with his comment. It may surprise you

how many of your readers don't need that footnote to understand what Dave is saying. I remember being a 17-year-old kid standing in line to see Megadeth and seeing all these "Christians" protesting, saying Megadeth were "devil worshippers" while wearing T-shirts that said "MegaLife." I thought it was comical, and we couldn't wait to see what Dave's response would be. He stood onstage and said, "To all you protesters out there, I want you to know that I believe in God!" The place went wild, and I went away with a new attitude. Just a few months later, I was "saved" myself, and now as a 35-year-old man I serve as a pastor in a small church in my community. I still smile every time I hear the opening strains of "Symphony of Destruction" or "Skin O' My Teeth." Not every Christian guitar player is content learning the latest licks from Third Day and Casting Crowns. Thanks, Dave.

—Earnie Bledsoe

DEFENDERS OF THE FAITH



Meghan the Metal Queen

AGE 19

HOMETOWN Russellville, AR

GUITAR 2003 ESP Jeff Hanneman Custom

SONGS I'VE BEEN PLAYING Originals from my band, Poisonwood, Lamb of God's "The Passing," the Faceless' "Prison Born," Ozzy Osbourne's "No More Tears"

GEAR I MOST WANT An FL Studio virtual studio and a wireless pack



Buzz Pyle

AGE 37

HOMETOWN Franklinville, NJ

GUITARS PRS Singlecut and Ibanez RG

SONGS I'VE BEEN PLAYING Original instrumentals, and songs with my metal band, Unit

GEAR I MOST WANT More PRS guitars and a Mesa/Boogie Triple Rectifier



Kyle Kammergard

AGE 21

HOMETOWN Redding, CA

GUITARS Dean ML, late-Eighties Ibanez RG

SONGS I'VE BEEN PLAYING Dethklok's "Hatredcaptor" and originals from my band, Dirtnap Deluxe

GEAR I MOST WANT The right cabinets for my Randall Warhead and an Eventide PitchFactor

ARE YOU A DEFENDER OF THE FAITH? SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO DEFENDERSOFTHEFAITH@GUITARWORLD.COM. AND PRAY!

SEND LETTERS TO: The Sounding Board, Guitar World, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to GWcustserv@cdsfulfillment.com. Please do not email the Sounding Board with subscription matters.

Tune-Ups

24 GW INQUIRER 25 BETCHA CAN'T PLAY THIS! 30 DEAR GUITAR HERO

& much more!

Rhoads onstage with the Concorde in 1982; (inset) Custom Shop master builder Mike Shannon and the limited-edition Concorde



Flight of the Concordes

Jackson Guitars issues Randy Rhoads' Concorde ax in an extremely limited edition.

by P.J. HOWORTH

RANDY RHOADS NOT ONLY influenced how metal is played—he also had a profound impact on how metal guitars look, thanks to the Jackson guitar that he helped design. As legend has it, in late 1980 Rhoads approached Grover Jackson, then with Charvel's Guitar Repair, with a sketch of a radical new guitar body design. The resulting white ax, dubbed “the Concorde” because of its futuristic, angular shape, established a new aesthetic for metal guitar design. It also marked the first time the now-famous Jackson logo appeared on a guitar's headstock.

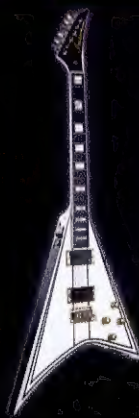
Although many photos of Randy performing with the Concorde exist, the

instrument was eventually replaced by an even sleeker-looking black model based on his refinements to the original design. While that guitar has become known and revered as the Jackson Rhoads, many fans still consider the Concorde the Randy Rhoads model.

In celebration of the company's, and the guitar's, 30th anniversary, Jackson is producing a limited edition of Rhoads' Concorde that replicates every nuance of the original, right down to the wear and tear the guitarist inflicted on it. Just 60 examples will be made, each handcrafted by Jackson Custom Shop master builder Mike Shannon, with relic work done by Chip Ellis, the craftsman responsible for the critically acclaimed limited-edition Eddie Van Halen “Frankenstein” relics.

Rhoads' Concorde has been recreated in the past, but never to this exacting degree. And with good reason: Jackson's new relic model marks the first time the Rhoads family has allowed the original to be painstakingly examined and measured. The resulting Randy Rhoads Tribute guitar was unveiled at the 2010 winter NAMM show by Anthrax guitarist Scott Ian with Randy's brother, Kelle, and sister, Kathy.

Buyers may find the guitar's \$12,619.56 price tag unusual, but it's symbolic—Randy was born on 12/6/1956. Should you be among the exclusive group to own one of these instruments, you'll be celebrating in more ways than one. □





Shooter Jennings

Dark Side of the Tune

by ALAN PAUL Photo by TRAVIS SHINN

SHOOTER JENNINGS' DEBUT, 2005's *Put the O Back in Country*, was a rip-snorting fusion of hard-rocking guitars and country swagger, just what was expected from the son of country outlaw Waylon Jennings. It stayed on the country charts for more than a year, but over the course of three more albums Jennings began to chafe against the Nashville musical establishment and decided to make a break.

"We had a little success and the country industry tried to put their claws in and say, 'You have to do it our way,'" he says. "That left me with a sour taste and showed me who my friends were. I'm very proud of those records, but I also wanted to show all the colors to my personality, so I left town and I didn't look back. I got out of my label and my manager, and went home with nothing, broke and in debt, because that whole game is not who I am."

Jennings began to branch out to more rock fans on last summer's Warped Tour and has now made a sharp left turn with *Black Ribbons*, a sprawling Pink Floyd-esque concept album sparked by grinding industrial guitars and held together by a monologue co-written and read by novelist Stephen King, playing the part of a libertarian DJ about to be taken off the air by a totalitarian regime. Jennings is clearly blazing his own trails.

"With this record, I think I relieved myself of any expectations I've built up over the years," he says. "I had moments of doubt and had to remind myself that I couldn't think about the fans, because what brought me fans in the first place was making records for me, not what I thought someone wanted to hear. Recording this album was stepping out on a limb, but I feel comfortable there." □

"I WENT HOME WITH NOTHING, BROKE AND IN DEBT."



Michael Anthony OF CHICKENFOOT

What first inspired you to play bass?

It was by default that I started playing bass. Everybody that I knew wanted to be Robert Plant or Jimmy Page. Nobody wanted to play bass, because then you're [former Rolling Stones bassist] Bill Wyman—you stand in the background while everybody else gets the chicks. So the first band I played in, I borrowed a friend's guitar, took the top two strings off and played it like a bass. And then I grew to like how the bass vibrated me.

What was your first bass?

My father bought it for me at a local flea market. It was a Japanese bass called a Victoria, and I had a little Gibson amp. I immediately blew that up. As I kept playing, I saved money for my first Fender Precision bass. I sold the Victoria bass to a buddy at school, and around 10 years ago, I ran into his brother. He had the bass and gave it back to me. It was still in the original case, with the curly cord and the pitch pipe.

What was the first song you learned?

"Little Black Egg" by the Nightcrawlers [a mid-Sixties garage rock band; the song was a minor hit in parts of the U.S.].

What do you recall about your first gig?

My amp wasn't loud enough. I had this Standel amp with two 10-inch speakers. I'd turn it up to

the point of farty distortion just to keep up with the guitar player.

Ever had an embarrassing onstage moment?

In 1978, Van Halen were playing in North Carolina, opening for Boston. I did this little bass solo thing where I'd play a little bit, then jump up and hit the fuzz. This particular time, nothing happened. There's



nothing worse than having to do a tap dance in front of 60,000 people. That was pretty embarrassing. My tech wasn't too pleased with me after the gig. Unfortunately, I couldn't afford anybody else!

What's your favorite instrument or piece of gear?

That's a tough one. I have an old Gibson EB1 violin bass. One of my favorite players, Felix Pappalardi of Mountain, played one. I don't take it on the road a lot, but I play it at home and in the studio.

Do you have any advice for young players?

Do it for the love of it. Don't do it for the fortune and fame, because it never works out.

—RANDY HARWARD



Eternal Descent Tale Spin by JOE BOSSO

MANY GUITAR PLAYERS hope to tell stories through their playing. That's not a problem for British guitarist Llexi Leon, whose upcoming gothic comic book series *Eternal Descent* will be accompanied by a CD and digital "virtual comics" that show off the 23-year-old's impressive shred skills.

"I love writing music that creates an atmosphere," Leon says. "Yet at the same time, I'm a big fan of epic films and comics that deal with the whole good-versus-evil theme. So I thought, Why not combine the two? And that's how I came up with *Eternal Descent*."

Leon's vision—that of a fallen hero, a twisted demon, one gorgeous succubus and an army of chart-topping guitar heroes—attracted the attention of the publishing/distribution giant IDW (home of *30 Days*

of Night, *Star Trek*, *Transformers* and *G.I. Joe*, among others), which rolls out the first installment of *Eternal Descent* in March.

Working with Leon on the musical score is another big-timer, producer/engineer Eddie Kramer (whose credits include none other than Jimi Hendrix and Led Zeppelin). "I got turned on to Llexi through another band I was working with," Kramer says, "and immediately I said, 'This guy's got it all.' He's a fantastic musician, yet he's on the cutting edge of multimedia, which I find very exciting."

Leon and Kramer have created "temp" music for *Eternal Descent* video promos (using guest guitarists such as Wayne Static from Static-X, Alexi Laiho from Children of Bodom and Ozzy Osbourne's new axman, Gus G., all of whom will appear as themselves in the comics), and while they're pleased with the basic tracks, they still have



final strings and orchestrations to lay down.

"We're talking about finishing at Abbey Road Studios," Leon says. "The only problem is, while we do have sponsors, it's still a self-funded enterprise—and Abbey Road doesn't come cheap." □



GUILTY PLEASURES

GUITARISTS SHARE
THEIR SECRET LOVES



MASTODON'S Bill Kelliher



Song "Weezer's 'My Name Is Jonas.' It's like a metal riff. I'm a huge Weezer fan, especially of their

first three records. I'm also a sucker for harmony in vocals and beautiful singing over heavy guitars."

Movie "Finding Nemo. I think it's a cute movie. And when you have kids, you tend to watch that sort of film all the time."



Web Site

"Thenewsandcrawlerworkshop.com. It's the site of a guy who builds ornate *Star Wars* scenes as bookshelf displays. There are all sorts of scenes, like the Cantina, Death Star and Echo Base. And he makes everything at home on a wood lathe. It's just amazing stuff."

—JOE MATERA



**BETCHA
CAN'T
PLAY
THIS**

[LUIS CARLOS MALDONADO *of* INTO THE PRESENCE]

THIS IS A FAST 16th-note alternate picking run in C# minor that starts out on the high E string and moves across the neck, staying pretty much in the ninth through seventh positions and ending with a whole-step pull bend and vibrato on the low E string.

"There's a bit of a wide fret-hand stretch at the beginning, followed by more conventional, compact shapes as you descend across the strings. I've included my exact fret-hand fingerings to take the guesswork out of it for you.

"I've also included my picking strokes to guide you. You'll notice that the run is not 100% alternate picked, however, as I do pull off to two notes, one in bar 1 and one bar 2, but my pick hand stays in sync with the established pattern to keep the downstrokes falling on the downbeats. As

a result, there are two upstrokes in a row, before and after each pull-off. Take it slow and steady at first and gradually ramp-up the tempo while trying to keep your picking strokes relaxed and economical, with no wasted movement.

"The run is based mostly on the C# Dorian mode [C# D# E F# G# A# B], which is the same set of notes as the B major scale [B C# D# E F# G# A#], but oriented around a C# minor tonal center. In bar 1 I add the flat five, G natural [G string, 12th fret], which is borrowed from the C# blues scale [C# E F# G G# B]. It's worth noting here that the run doesn't simply descend straight through either scale, but rather changes direction often and incorporates wide skips, which makes it more interesting to listen to and more fun to play." □

ON DISC!

(C#m) □ = downstroke ∇ = upstroke

14 9 11 14 11 9 12 11 9 12 12 12 9 11 12 11 9 12 11 9 11 9 8 11

4 1 2 4 2 1 3 2 1 3 1 2 3 1 2 3 3 1 2 3 2 1 3 2 1 3 2 1 4

8 9 11 8 9 11 8 11 8 9 11 8 11 9 8 11 9 7 6 9 7 (7) (7) (7)

1 2 4 1 2 4 1 2 1 2 4 2 1 4 2 1 4 2



Jim Campilongo

Tele Like It Is

by TED DROZDOWSKI

JIM CAMPILONGO'S CREATED a monster album. That's no surprise, since he's the reigning mad scientist of the Telecaster, a reputation he earned during his Trio's seven-year Monday night residency at New York City's Living Room, his tenure in the Little Willies with singer Norah Jones, and his support of a roster of other daring vocalists, including Martha Wainwright and Brandi Shearer.

But the earth-scorching, rock-breaking riffs that thunder through tunes like "Backburner" and "I'm Helen Keller and You're a Waffle Iron" on his eighth album, *Orange*, are a radical departure from the often-low-key textural sorcery that's been his signature. And for a guy who's known for eschewing effects, Campilongo goes whole hog on his cover of the Stooges' "No Fun," employing a Klon Centaur, Fulltone OCD, Demeter Compulator compressor, Boomerang looper, Boss RC-20 Loop Station and a Line 6 DL4 delay.

"I was surprised myself," Campilongo says. "But I was listening to a lot of heavy rock: the Who, Minor Threat, the MC5, Link Wray, Iggy Pop. I'd gone through an arc of playing blues, country and jazz, and supporting vocalists. I was missing how great a barre chord could sound."

Campilongo recorded most of the album with his 15-year musical partner, a worn '59 Telecaster that's being reproduced as a signature model by the Fender Custom Shop. "It sounds nice and bassy," he says, "and my whole right-hand thing"—his pick-and-three-fingers approach—"instantly came together."

He confesses to opening his Fender Princeton and Vibrolux amps wide for much of the sessions, but Campilongo's gentler roots in the music of Tele masters Jimmy Bryant and Roy Buchanan and saxophonist Lee Konitz come through in numbers like "Awful Pretty, Pretty Awful," where he swaps his Tele for a Gretsch Country Gentleman. He also takes a slow, graceful trip across the changes of composer Billy Strayhorn's "Chelsea Bridge," replete with volume swells and behind-the-nut string bending.

"For the players I admire, their sound is everything," Campilongo says. "So while I'm always working to improve, having a sound and a vibe are my priorities." □

**"HAVING
A SOUND
AND A VIBE
ARE MY
PRIORITIES."**

Shot of Love

Jim Marshall's new photo book pays a fond tribute to Hendrix, Zeppelin, Slash and a host of music icons.

SOME OF THE MOST MEMORABLE rock and roll photos were taken by Jim Marshall: Jimi Hendrix setting his guitar on fire at Monterey in 1967. The Allman Brothers Band sitting on their road cases for the *At Fillmore East* album cover. The Rolling Stones playing at the violence-plagued Altamont Speedway free concert in 1969. However, Marshall's career spans not only rock but also folk, country and jazz, from the early Sixties up to the present, making his portfolio one of the most treasured in modern music photography.

Now the best of Marshall's images have been collected in *Trust: Photographs of Jim Marshall* (Omnibus Press, \$34.95).

Containing more than 150 color and black-and-white photographs, the large-format book gives a glimpse of music's greatest artists onstage, backstage and in private moments, combining the images with Marshall's own recollections of the events and sessions. From Led Zeppelin and Carlos Santana to Miles Davis and John Coltrane to Slash and John Mayer, *Trust* is an entertaining and informative document of the past 50 years of music. □



PHOTOGRAPH BY JIM MARSHALL

DEAR GUITAR HERO

FAMOUS PLAYERS
ANSWER YOUR QUESTIONS!

STEVE ROTHERY

He's the sole founding member of British neo-prog rockers Marillion. But what GUITAR WORLD readers really want to know is...

By KORY GROW



➔ **What one track from your catalog best represents what Marillion is all about, and why?**

—*Idris Bell*

I'd probably have to say "The Great Escape" from the *Brave* album, because it's got four very different sections of music that flow seamlessly together, some of my best guitar work is on it, and it's a great song.

What piece of gear is most crucial to your sound?

—*Sanja Greggs*

I suppose it depends which era. I've used so many different sounds. I've been primarily a Strat guy over the years. Originally, I played a Strat with EMG SA pickups and a locking tremolo. In more recent years, I've used a Blade Stratocaster and, more recently still, a series of guitars made for me by Jack Dent. He's making my signature guitar. It's just a phenomenal instrument. He made a superstrat for me, which I'd intended to be my signature guitar. But then he made another guitar with a more unusual shape. It's got the Ghost Pickup System [a modular system that allows acoustic tones and MIDI capability on electric guitars]. The idea of using that

guitar is what excited me about working on the new Marillion album we've just started writing. That's the future direction, I suppose.

➔ **What instrument did you play on *Less Is More*, and why did you want to do an acoustic album? [The 2009 album contains acoustic remakes of Marillion tracks from 1989 forward.]**

—*Matt Varian*

I mostly played acoustic guitar on the album—a Santa Fe. I also used a Cort acoustic on a couple of tracks and my Jack Dent guitars on a couple of electric tracks. We did the album to give us a bit of creative breathing space. We've been pretty busy making records over the past few years. The last studio album, *Happiness Is the Road* [2008], was a double album, so rather than go back into the whole routine of trying to write again, we decided to make an acoustic album of our older material. We used some weird and wonderful instruments on it. We thought that would be more

interesting than making an *MTV Unplugged*-type album where we just strum the songs on acoustic guitars.

➔ **What's your fondest memory of working with Marillion's original vocalist, Fish?**

—*Jeff Pecci*

We played some shows with Queen in the mid Eighties. One particular festival we played in Germany had about 120,000 people in the audience, which is just a mind-boggling amount of people. It was just horizon to horizon. That was a great show. Queen was such a fantastic live band, and we could have very easily been intimidated by it, but we were at the height of our powers at that time, and I think we came across really well.

Fish was and is a very complex guy. He's a brilliant lyricist and performer, but sometimes he's not necessarily the easiest person to work with. Well, we'll probably leave it there. [laughs]

➔ **I've always wanted to attend one of your Marillion Weekend fan events. What happens at them, and what can I expect to get out of it?**

—*Dino T.*

The most fun you can have with your clothes on. [laughs] Really, they are amazing things. The ones in Europe have about two-to-three thousand people in attendance. The place is full of Marillion fans who've flown in from all four corners of the planet. It's like a huge family; it's like a celebration. They're all great people, and we make great friendships. They have amazing parties until the early hours of the morning, and there's never any trouble. And it's the best possible audience for your music you could ever have, because these are the people who are the most dedicated fans.

➔ **What's the best gift a fan has given you?**

—*George Hoek*

Probably a Portuguese guitar that was given to me by our Portuguese fan club when we were over there about a year and a half ago. It's just a beautiful instrument, and there are only a couple of places in the country that make them. And it sounds great.

➔ **Why did you start the acoustic music project *Wishing Tree* [the band has released two albums, the more recent of which came out in 2009]?**

—*Fred Reifert*

It's a chance for me to create music that's comparable to some of the older Marillion stuff, back when I used to write a higher percentage of the music. Working like that lets me take an idea and really develop it.

➔ **You joke on your MySpace that one day you'll get a real job. What would that real job be?**

—*Jake Collins*

I'd probably a photographer—either that or something still within the music industry. Actually, this year I'm launching the British Guitar Academy. I'll be lecturing and doing clinics at some of the music universities in the U.K., and I want to create a video archive of in-depth interviews with a lot of the best English musicians, too, because a lot of these guys won't be around forever. I think it's a real shame someone hasn't done something like this already. □

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Vikernes photographed in Telemark,
Norway, January 17, 2010



Heart of Darkness

BURZUM'S VARG VIKERNES

HAS DISOWNED THE NORWEGIAN BLACK METAL GENRE HE HELPED CREATE IN THE NINETIES. AFTER AN ABSENCE OF MORE THAN 15 YEARS, HE'S BACK WITH A NEW ALBUM THAT TAKES HIS MUSICAL VISION DEEPER INTO THE ABYSS.

By Brad Angle

In 1991, 18-year-old guitarist Varg Vikernes founded one of Norwegian black metal's most important bands upon a simple, yet powerful, platform: to bring darkness into the world. Vikernes' ambitious musical pursuits and extreme, anti-Christian ideology quickly placed him and his band, Burzum, at the heart of Oslo's burgeoning scene, which also included bands like Mayhem, Immortal, Darkthrone and Emperor.

But over the next couple years, Vikernes' dark intentions grew beyond his art. He turned to violent crime, activities that culminated in 1993 when he burned several churches and murdered the scene's figurehead, and his one-time friend, Euronymous, who was the guitarist for Mayhem. The following year, Vikernes was convicted of these crimes and sentenced to 21 years in prison.

In May 2009, after serving more than 15 years of his term, Vikernes was released. He remains unrepentant of his crime, and his time in prison has done nothing to dim his musical vision, a fact made clear on his new album, *Belus*. If anything, he has an even greater sense of purpose, purity and creative hunger than when he began, which has resulted in his split from the black metal community. "I am no friend of the modern so-called 'black metal' culture," Vikernes wrote on his web site in November 2009. "It is a tasteless, lowbrow parody of Norwegian black metal circa 1991-92, and if it was up to me it would meet its dishonorable end as soon as possible. However, rather than abandon my own music, only because others have soiled its name by claiming to have something in common with it, I will stick to it."



ikernes' musical history reaches back to the mid Eighties, when the guitarist was in his early teens. "Until I was around 12 or 13, I only listened to classical music, mostly Tchaikovsky," he says.

"But around that age I started listening to Iron Maiden, and that's when I purchased my first

guitar, a pearl-white Westone." Maiden's classic dual-guitar attack and epic songs soon inspired Vikernes to seek out heavier and more extreme metal, such as Kreator, Celtic Frost, Bathory, Destruction and Megadeth, which he played in endless rotation on his stereo for the next several years. "My scope was rather narrow," the guitarist says. "But my biggest inspiration was always early Iron Maiden, because it was the only band I knew for some time, and, as we all know, Iron Maiden is great."

Kreator, Destruction and Megadeth helped feed Vikernes' love of thrash, but it was the nefarious themes, gritty production and dramatic imagery of black metal first-wavers Bathory, Celtic Frost and Venom (whose 1982 album *Black Metal* effectively named the genre) that eventually inspired him (along with other second-wave black metal contemporaries Mayhem, Darkthrone, Emperor and Immortal) to take the genre to new artistic heights, and dangerous illicit lows.

But first, the guitarist had more thrashing to do. Around 1988, Vikernes formed his first band, the classic-thrash-inspired Kalashnikov, which later changed its name to Uruk-Hai, reflecting his affinity for Middle Earth role-playing games and the evil Orc creatures from J.R.R. Tolkien's *The Lord of the Rings* fantasy novel. After a year play-

ing thrash metal in Uruk-Hai, Vikernes moved on to join the local Bergen, Norway, death metal band Old Funeral, which also included future Immortal members Abbath and Demonaz. The guitarist appeared on their *Devoured Carcass* EP, but left in 1991 after becoming frustrated with the constraints of their straightforward style, which featured stock death metal elements such as palm-muted, tremolo-picked guitars, guttural vocals and relentless double-kick drumming.

At the time, the death metal of U.S. bands like Morbid Angel, Death and Deicide had grown. No longer a stateside underground phenomenon, it had become the style du jour among extreme metalheads throughout Norway. While many musicians welcomed this upsurge with open arms and saw the potential to create a strong scene, Vikernes wanted nothing to do with it. "The main objective was to be anti-trend," he says, "and to show all the trendy death metal bands out there—and at the time there were a lot of them—that it could actually be done differently."

To this end, Vikernes began to blaze an independent course, the first step of which was the adoption of his new band name, Burzum. "As most Tolkien fans should know 'burzum' is one of the words that are written in Black Speech on the One Ring of Sauron," Varg wrote on his web site in December 2004. "The last sentence is [*Ash nazg thrakatulúk agh burzum-ishi krimpatul*] meaning 'one ring to bring them all and in the darkness bind them.' The 'darkness' was of course my 'light.' So all in all it was natural for me to use the name Burzum."

To further the mystique, Vikernes adopted the pseudonym, Count Grishnackh (the surname inspired from an Orc of Sauron in Tolkien's *The Two Towers*) under which he would release his music. "If people knew that Burzum was just the band of some teenager that would sort of ruin the magic, and for that reason I felt that I needed to be anonymous," Vikernes wrote in 2004. "So I used a pseudonym, Count Grishnackh, and, on the debut album, I used a photo of me that didn't look like me at all to make Burzum itself seem more out-of-this world, and to confuse people."

The final step to artistic autonomy came when Vikernes opted to play every instrument himself. In this way, there would be no other musicians to whom he would have to make concessions.

And so Burzum was born. Between 1992 and '93, Vikernes recorded four full-length Burzum albums—*Burzum*, *Det Som Engang Var*, *Hvis Lyset Tar Oss* and *Filosofem*—which many consider to be the truest examples of the Norwegian black metal sound. Burzum's cold guitar tones and tremolo picking, bleak synth landscapes, lo-fi production and tortured screams helped lay the foundation for the desolate sound and one-man-band approach that stretches all the way to current underground U.S. black metal artists like Xasthur and Leviathan (see sidebar).

"The idea with Burzum was not only to make original and personal music, but also to create something new: a darkness in a far too light, safe and boring world," Varg wrote in the same 2004 essay. "Unlike 99 percent of all musicians, I didn't play music to become famous, earn money and get laid. Instead, my motivation was a wish to experiment with magic, and try to create an alternative reality. Burzum was supposed to be the vessel, the magic weapon."

Vikernes took his musical alchemy seriously. The music he wrote wasn't intended for live shows. Instead, "it was supposed to be listened to in the evening, when the sunbeams couldn't vaporize the power of the magic, and when the listener was alone, preferably in his or her bed, going to sleep," he explained on his web site in 2004.

If Vikernes' musical philosophy seems esoteric, it's because it is. As is often the case when describing new sounds, words cannot capture the experience. To truly appreciate this music, you must listen to it. A good example of Burzum's haunting atmospheres can be heard on "Det Som En Gang Var," the opening track from *Hvis Lyset Tar Oss*. The 14-minute cut begins with a slow, trebly, heavily distorted minor-key guitar progression that is mirrored by somber synth keys. The gloomy ambience patiently builds for several minutes before the eruption of thundering double-kick war drums and the grim main riff. At the five-minute point, Vikernes' vocals enter like the screams of a man being disemboweled at the bottom of a well, leading the listener through the remainder of the hypnotic, and disturbing, track.

In tandem with Vikernes' solitary pursuit of new musical landscapes, he became further entwined with the so-called "Black Circle" of musicians, which included members of Emperor, Immortal, Enslaved and Darkthrone, that congregated at Helvete, the downtown Oslo record store owned by Euronymous.

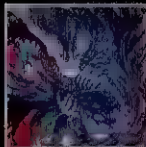
The scene at Helvete was initially fertile. Among the artists, bonds were formed and ideas shared. Burzum was signed to Euronymous' Deathlike Silence Productions, and Euronymous tracked the solo on "War," from Burzum's self-titled debut. Vikernes played bass on Mayhem's 1994 release, *De Mysteriis Dom Sathanas*, and contributed lyrics to two Darkthrone albums, *Transilvanian Hunger* and *Panzerfaust*, while Emperor guitarist Samoth added bass to a couple tracks on Burzum's *Aske*. But the creativity soon gave way to chaos.

Violence was no stranger to the genre. Mayhem vocalist Dead would often cut himself onstage, and in 1991 he killed himself with a shotgun blast to the head. The following year, a series of escalating criminal actions began emanating from musicians within the Helvete scene. Some of these were exercises in anti-establishment terrorism, while others were simply anarchic and hateful.

Christianity became a target. Some within the scene saw it as an invading religion that eradicated

Endless Summer

The black metal genre sparked to life on the icy shores of Norway nearly 20 years ago, but five true believers are keeping the flame burning in what may be the least-grim place imaginable: sunny California.



LEVIATHAN

The San Francisco-based black metal band Leviathan is the vehicle for multi-instrumentalist Wrest (Jef Whitehead). His early recordings retain Burzum's at times painfully low-fi production (courtesy of a Tascam four-track tape recorder) and nail the double-kick frenzy and seething, antisocial sentiments. For additional sonic horrors, check out Whitehead's side project, *Lurker of Chalice*.

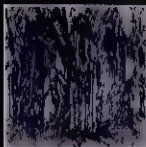
RECOMMENDED ALBUM: *Misæve Conspiracy Against All Life* (Moribund)



XASTHUR

Another one-man band from California, Xasthur is the artistic outlet for the notoriously reclusive Malefic (Scott Connor). Xasthur's ambient black metal records rely heavily on decaying synth sounds, crypt-like ambience and buried vocals, over which Malefic arranges alarmingly claustrophobic layers of distorted guitar.

RECOMMENDED ALBUM: *Subliminal Genocide* (Hydra Head/Battle Command)



SUNN O)))

While not a conventional black metal act by any stretch, L.A. power-drones duo Sunn O)))—made up of guitarists Stephan O'Malley and Greg Anderson and a wall of amps—owe a debt to Burzum's dismal ambience, glacial song progressions and experimental spirit. True to the Oslo scene's original cooperative esthetic, Sunn O)))'s 2005 album, *Black One*, features vocals from Xasthur's Malefic and Leviathan's Wrest.

RECOMMENDED ALBUM: *Black One* (Southern Lord)



WOLVES IN THE THRONE ROOM

Hailing a bit north of Cali, in Olympia, Washington, these West Coasters wrap their radical environmentalist message in an eclectic mix of crusty, ambient black metal, indecipherable screamed vocals, shoe-gazer melodies and rapid blast beats.

RECOMMENDED ALBUM: *Black Cascade* (Southern Lord)



TWILIGHT

The 2005 self-titled debut from this black metal "supergroup" included members of Nachtmystium, Draguar, Krieg, Xasthur and Leviathan, and featured a well-produced sound that, while still creepy and bleak, was more accessible than some of the artists' solo projects. Indie doom metal

guitarist Aaron Turner (Isis) joins the group on its forthcoming record, tentatively titled *Monument to Time End*.

RECOMMENDED ALBUM: *Twilight* (Southern Lord)

Norway's ancient Viking and pagan belief systems. Youths within the scene began burning historic wooden stave churches across the countryside. Among the perpetrators were Vikernes and Emperor guitarist Samoth. Eventually, murder reared its head. In August 1992, Emperor drummer Bård "Faust" Eithun killed a stranger in the woods

GUITAR WORLD What inspired you to start playing guitar, and what kind of guitar was it?

VARG VIKERNES It was a pearly-white Westone [Japanese-made guitars from the Eighties], but that's all I remember. After some Googling, I found only one Westone guitar that looked like mine, and that was the Spectrum LX (X198)

"I ONLY LISTENED TO CLASSICAL MUSIC UNTIL I WAS 12, THE AGE WHEN I FOUND IRON MAIDEN."

outside of Lillehammer, after the man reportedly sexually propositioned him.

Vikernes' seed of darkness—planted in his music and rooted within the Black Circle—came into full tragic bloom on August 10, 1993. A rift had developed in his friendship with Euronymous. Soured business deals or struggles for dominance in the scene may have been responsible. Whatever the cause, Vikernes made a surprise visit to Euronymous' Oslo apartment in the early hours of the morning. The circumstances of that pre-dawn meeting are unclear, but the result is not: Vikernes killed Euronymous by stabbing him multiple times.

He was arrested nine days later, and in May 1994 was tried and convicted for the murder as well as for church burnings. He received a 21-year sentence, the maximum penalty in Norway.

Despite his incarceration, Vikernes managed to stay musically active. After several years inside, he gained access to a synthesizer and tape recorder and created two dark ambient albums, *Dauði Baldrs* and *Hliðskjálf* (1997 and 1999, respectively). While they are impressive considering the circumstances in which they were created, they only hint at the strength of his previous works.

Now that Vikernes has been released from prison, he's once again picked up his ax and with *Belus* is attempting to reclaim his position among the Norwegian extreme music elite.

In the following interview with *Guitar World*, Vikernes discusses a range of topics—including his fondness for *Swan Lake* and underground house music, the gear with which he created Burzum's distinctive sound, and how he grew as a guitar player on *Belus*—in the only way he knows how: as fiercely independent, outspoken and inflammatory as ever.

Pearl Burst. But I am not sure if that's even the one. Mine was rather cheap; I purchased it from a schoolmate's big brother in 1987 and only paid 3,500 Norwegian kroner for it [about \$550 at the time]. I never had any problems with it, even though I never treated it with the respect it deserved. I used it for all my guitar recordings until, and including, *Filosofem*. I would still be using it today if it hadn't been stolen in 2003.

I'm not sure that I even remember exactly why I started playing. I think it must have been because my brother purchased a guitar from the same guy, and he asked if I wanted to buy one as well. It was not too expensive, and I had the money, so why not? I wasn't very enthusiastic about it at first, but it grew on me, and after some time I played more than I should have, being a school kid and all.

GW Who were some of your early inspirations when you started?

VIKERNES I only listened to classical music until I was 12, the age when I found Iron Maiden. Then, after some time I realized that there were other bands around as well. I began listening to early Kreator, *Endless Pain* and *Pleasure to Kill*; Celtic Frost, *Morbid Tales*; Bathory, *Blood Fire Death*; and Destruction, *Infernal Overkill*. I also listened to Megadeth. None of my friends liked this kind of music, except one who—unlike me—liked AC/DC and another one who—again, unlike me—liked Metallica.

GW How much was Quorthon [Bathory's founder] an influence on you? There are definite similarities between your musical styles, as well as the one-man-band configuration.

VIKERNES When it comes to Bathory, I only listened to [1988's] *Blood Fire Death* album until I discovered, and very much liked, [1990's] *Hammerheart*. Later on, I started listening to his earlier—and



In 1993 and (below) with knives in the early Nineties



certainly poorer—albums, as well. Bathory was a major influence on me in 1991–92, but [Burzum's] one-man-band configuration came not from Quorthon's influence. In fact, in 1991 I didn't even know Bathory was a one-man band. Instead the configuration came as a result of me being, well, egotistical. I want everything done my way, or not at all.

GW Did this attitude develop as a result of your experiences playing in Old Funeral [Vikernes was the guitarist for the Bergen-based group in 1991]?

VIKERNES In Old Funeral, I was only a guitarist in someone else's band. I could not decide everything, and they had begun following a trend I didn't like. So I left and returned to my old thrash metal project called Uruk-Hai. At the time the other musicians in Uruk-Hai, drummer Freddy Steimler, vocalist Jo and the bassist—I don't even remember his first name—were busy elsewhere, so I decided to simply do everything myself and shortly after changed the name to Burzum.

GW Have you been influenced by bands or guitarists outside of the metal genre?

VIKERNES One of the albums I have enjoyed the most is called *Within the Realm of a Dying Sun*, by a [darkwave] band called Dead Can Dance. I heard it for the first time in 1992 and listen to it quite often. I'm not too fond of their other albums, but this one is excellent. Another album I've liked for a long time is *Die Propheten* by a German band called Das Ich. Fantastic album, although I must say I am not too fond of their other albums, either. Generally speaking, I am not a "band-liker" but

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rather a cherry-picking sort of fellow who instead likes individual albums or tracks. Also, being ridiculously conservative and narrow-minded beyond all reason, I tend to stick to the albums I like and rarely if ever bother to check out new music.

My biggest influence in music, metal included, is the music of Pyotr Ilyich Tchaikovsky, especially *Swan Lake* and *The Nutcracker*, and other classical music. I also like some underground "white label" house music [records by unsigned or anonymous artists which are often pressed with blank labels], traditional Russian music and European medieval and ancient music. If I had some Bronze Age lurs [an S-shaped trumpet], I'd be using them as instruments on the next Burzum album.

GW Speaking of instrumentation, you

Som Engang Var a month later, I used a proper 60-watt Peavey for both guitars. The sound on *Det Som Engang Var* was exactly what I was looking for at the time. **GW** Am I right that the popular sound you were reacting against was the palm-muted progressive death metal of Death, which emphasized technical mastery and song complexity?

VIKERNES I wanted to show that you didn't have to sound just like Death or Morbid Angel, the leading extreme metal bands at the time. If you cannot create your own sound and just try to sound like the popular bands, what's the point in making music? Do we really need a hundred Morbid Angel bands out there, even if perhaps a few of them sound better than the original? My solution was as much

an anti-trend statement as it was a choice based on my own musical taste. Perhaps it was not the best solution, but it worked...to some extent anyway.

Then, in 1992, all the former Death and Morbid Angel followers in the Norwegian death metal scene started to copy the style of Mayhem, Darkthrone and Burzum instead, and a new trend was born: so-called Norwegian black metal. They changed band names to avoid being identified as former death metal bands, and the [original point of black metal] was lost.

GW On albums like *Filosofem* and *Hvis Lyset Tar Oss*, your guitar sound gets significantly "colder," with much more treble.



In the studio with his PXD Twenty-Three guitar and 120-watt Peavey 6505 half stack

created a very distinctive guitar tone on early Burzum albums, like *Burzum* and *Det Som Engang Var*. How much of that lo-fi sound was a calculated decision, and how much of it had to do with the quality of gear you had access to back then?

VIKERNES I intentionally used a poor-quality amp on the debut album so that I could get a sound as different as possible from what was "in" at the time. For one of the guitars, I used a tiny, 10-watt Marshall amp. In hindsight, it was a terrible combination with the other guitar track, which I recorded using a proper 60-watt Peavey amp. It was okay, but it wasn't really the sound I wanted. So when I recorded *Det*

You also start to weave in more haunting synth lines. What influenced your musical progression during that time?

VIKERNES You forget that the Burzum tracks weren't recorded or released in a chronological order, so I am not sure if we should focus too much on a musical progression from 1991 to 1993. Also, I used the exact same guitar equipment and Peavey amps on all these albums, with the exception mentioned above, and the same drum kit too, as far as I remember. The only exception in this context is *Filosofem*, where I didn't use a guitar amp at all but used a normal [hi-fi] stereo amplifier instead, in an attempt to create something entirely

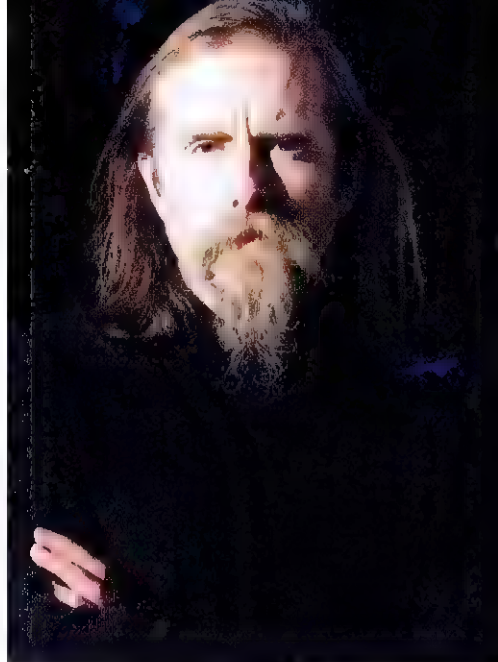
IF YOU CANNOT CREATE YOUR
OWN SOUND...THEN WHAT'S
THE POINT IN MAKING MUSIC
OF YOUR OWN?

different. By March 1993, I wasn't after the anti-death metal sound anymore but rather an anti-black metal sound. Because, as I mentioned earlier, all the followers had of course started to do their best to sound just like Darkthrone and Burzum. And with great success. They didn't try to sound like Mayhem because Mayhem hadn't released anything worth listening to at the time.

GW So when you decided to create the anti-black metal sound, where did you look to for inspiration?

VIKERNES Burzum's sound progression was influenced by a number of things. The wish to create an anti-black metal sound is one thing. But also my own and the sound technician's skills had progressed by then. On the debut, we were both green when it came to producing this type of music. It was a new thing. Further, it took some time for me to find what I liked and to understand how to produce what I liked.

I actually first recorded the "Dunkelheit" track, from *Filosofem*, for *Hvis Lyset Tar Oss*, but it was a complete failure. The track itself was okay, but the recording was terrible. The next time around I succeeded, because of the different sound and the fact that I used a click track. For some weird reason I recorded the first three albums without the use of a click track. Go figure.



GW You were becoming more isolated from the scene during this time, too. How did that affect your music?

VIKERNES In 1992 and 1993 I spent a lot of time alone, because I was sick and tired of the follower mentality of the metal scene in Norway. If I went out, I only rarely went to the metal pubs or places like that. Instead, I went to an underground club in Bergen, called Fønix, where they played rave and house music really loud until six o'clock in the morning. None of the metal-

heads could stand the music, so I was left alone. I stood there, in a dark corner, all by myself and listened to the mesmerizing music until they closed the shop. Then I would go home, inspired to play the guitar. I think underground house music influenced my music a lot in this period. It made it more monotonous, and the tracks became longer, which made it sound different from most other metal music.

GW Another big part of Burzum albums is the patient layering of sounds. Can you speak about how this song construction creates Burzum's bleak, tense atmospheres?

VIKERNES The verse-chorus-verse-chorus-solo-verse-chorus structure was overused by too many bands already, and I wanted to do things differently. The Burzum music was supposed to tell a story, from beginning to end, and synchronize with the concept of the album. *Hvis Lyset Tar Oss* is a good example: the first track softens you up, the second and third wear you down and the last track makes you relax, ideally putting you in a certain sleepy mood. The music was never created for live shows, or any other type of shows for that matter, but for lone listeners trying to relax and let their thoughts wander off to a dream world at the end of the day. There are no guitar solos, because they change

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your dream state and tend to make you think of yourself showing off onstage with a guitar. For many, that's a dream, too. But not the Burzum dream I was trying to create.

All the albums were created with this in mind, but the first two were created for vinyl, so they don't work very well on CD. They were less successful in this context compared to the latter two metal albums. I think *Hvis Lyset Tar Oss* is more successful in this context than *Filosofem*, which is the most successful of them all.

GW You've recently been released from prison. How did your incarceration influence your music? Did your solitude take you to new levels, either musically or spiritually?

VIKERNES I'm not really sure what to say. I

don't think being in prison influenced me very much in *any* way. I lived very much in solitude when I was out too, and my stay in prison was not very problematic. I was not a rat, rapist, or pedophile, so the others prisoners had no problem with me. I was not a junkie or a drunk, and I had no mental problems, so I had no personal demons to fight while there. I was anti-Christian, anti-American and had killed a guy with a knife, so the Muslims had no problem with me. I was polite and reasonable, so the guards had no problem with me. I was treated like radioactive shit by the authorities, so pretty much all the other prisoners thought very well of me. The stay in prison probably made me a little more extreme, in every way. When I was incar-

cerated, I pushed the pause button, so to speak, and then when I was released I pushed it again, and continued my life as if nothing had happened. It was a long pause, all right, but still...

GW How has the world changed since the start of your prison sentence?

VIKERNES Everyone has cell phones and the internet. All cars look the same and are built to last only a few years. Downtown Oslo looks even more like downtown Baghdad—and I know, because I lived there for one year, back in 1979. The quality of all goods seems to have dropped dramatically. Nothing I come into contact with works like it should, perhaps because everything seems to be made in China these days. The metal scene has grown tremendously. A lot has changed, but mostly it's the same old depressing story: a world going down the drain, and a species jumping willingly into the abyss. Most human beings are falling as we speak. They confuse this "wonderful" feeling of falling with flying and think it's evidence that everything is fine. But they're falling, and they haven't hit rock bottom yet. When they do, it'll be too late.

GW You've never been afraid to take musical, or personal, risks. Do you ever look back at any part of your life and wish you had done something different?

VIKERNES No doubt. But really, it's useless to regret anything you have or haven't done. Also, sometimes it is necessary to make mistakes to be able to arrive at the best conclusions. Most of the times I wish I had done something differently, I end up thinking that perhaps it was the right thing after all. Not there and then—when I'm facing the adverse effects of my mistakes—but shortly after, when most of the pain is gone and the wounds are partially healed, so to speak, and only the fading scars are left to remind me of what happened.

GW Do you regret any of the earlier work in your catalog?

VIKERNES My first few albums are perhaps not very good by today's standard, but they were the first steps I needed to take. They were also the steps a few other bands needed to stand on to be able to go further and make other, and perhaps much better, music. Without my "old crappy albums," they would not have been able to know that it was possible to do things that way. I don't see the early Burzum albums as "mistakes." Even though they are far from perfect, I don't wish I had done anything differently.

GW How has your guitar playing evolved over the many years that you've been playing and writing music?

VIKERNES In the early years it was important to play the guitars as technical as possible, to show off or perhaps just to get better. As the years went by, I stopped caring about such things and started to play *music* instead, so to say.

My guitar playing evolved and



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became more and more distinctive, I think, because I did not play the music of others. The idea was that if I learned from others I would not create anything new myself later on, but instead I would only make music that sounded just like the music of my teachers. And why would that be any good? If it wasn't something special, it would be meaningless. Now, I have not heard any new metal music since 1996, so I really don't know what kind of music is played these days, but at least I imagine that my guitar playing is still distinctive.

GW You've stated that the new album is a concept record dedicated to the ancient European god, Belus. Where did you look for your research?

VIKERNES The concept of *Belus* was used be-

cause I know something about this after doing research for my book, *Trolldom og Religion i Oldtidens Scandinavia* [Sorcery and Religion in Ancient Scandinavia], which I intend to translate and publish as soon as possible.

GW Describe the process of recording *Belus*.

VIKERNES It took about seven days to record, and everything was recorded at Byelobog Studios in Norway. Being a one-man band I need less time to record an album than normal bands do. So spending even seven days felt like a lot. I really took my time recording this album, and it was very important to me to get the sound I wanted, especially since I have not released anything for over 11 years. The best things about doing everything yourself is that there is no dissent in the

band, no arguments and no time spent on nonsense. The recording process was fairly straightforward, since I had recorded the whole album a few times on one of my own computers using Tracktion 2 [music production software] at my home studio. By the time I started to record in the studio, the tracks were already properly arranged and I knew exactly how I wanted them to sound.

GW How does *Belus* compare, production-wise, to some of your earlier work?

VIKERNES Not sure what to compare the album to. Maybe *Hvis Lyset Tar Oss*, only with much better production and sound. I used much better equipment and had more experience—2009 offers much better recording technology than 1992 and 1993 did. I also gave myself longer time to record this album, and that will hopefully be heard in the overall production and sound of the album. But rest assured, it still is Burzum. It sounds like Burzum, and it's not a polished or overproduced album by any means.

GW What instruments did you use for the recording?

VIKERNES I used my own Peavey equipment: a PXD Twenty-Three guitar and a 120-watt Peavey 6505 head with straight and slant cabs. The PXD Twenty-Three and the Peavey head and cabs really gave me the sound I wanted for this album. It was important to me since *Belus* was written mainly using the guitar, and I wanted the guitar sound to be prominent in the production.

GW You've written on your web site that instead of giving up on black metal because of what it's become—a degraded scene filled with drunken, feminine-dressed weaklings—you're returning with a new album. How does *Belus* offer a musical and ideological purity that the current musical scene lacks?

VIKERNES I can't say that *Belus* offers anything but more of Burzum, and note that I don't think of Burzum as being black metal at all. I am not a part of any musical scene, so I really don't care about such things. I couldn't care less about the so-called black metal scene. From my point of view, I have nothing in common with contemporary black metal bands. It would be very unnatural for me to compare myself with them or to identify with them or their scene. If black metal fans also happen to like my albums, that's just fine. But it changes nothing when it comes to Burzum.

Furthermore, I really have no clue what the current musical scene is like, let alone what it lacks. I jumped on a train back in 1991, but I bailed out even as it was about to fill up in 1992. Their train has traveled for 18 years since then—in a different direction—with them believing all along that I was still on the train. But I wasn't. I've been running as fast as I could in the opposite direction...and I'm probably lost by now. **GW**

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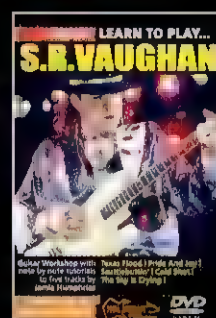
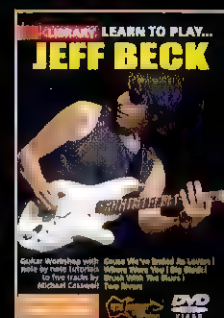
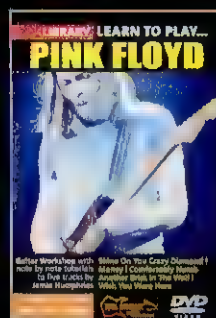
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The LOST YEAR



NEWLY RESTORED TAPES FROM 1969 SHED LIGHT ON THE TURBULENT FINAL MONTHS OF **JIMI HENDRIX'S** LIFE, THE RECORDINGS HE CREATED, AND THE MUSIC THAT MIGHT HAVE BEEN.

by Alan di Perna



COURTESY EVERETT COLLECTION (OPPOSITE PAGE), CSU ARCHIVE/EVERETT / REX USA (THIS PAGE)



A

s 1969 dawned, Jimi Hendrix had just come through three of the most incredible years of his life. In 1966, after years of struggling on the black entertainment chitlin circuit, he had been plucked from a New York nightclub by Chas Chandler, former bassist with British hit makers the Animals, and whisked off to London, England, home of the Beatles, Stones, Who, Cream and all things groovy in rock. There, Chandler fostered Hendrix's innate songwriting gift, assembled a killer band around him and guided the guitarist through the recording of three albums—*Are You Experienced*, *Axis: Bold as Love* and *Electric Ladyland*—that made him not just an international superstar but also an icon of the emergent hippie counterculture.

Now, however, it was all starting to come apart. Chandler had walked out of his life and career during the making of *Electric Ladyland* in '68, and Hendrix had strong suspicions that his new manager, Michael Jeffery, was scamming him. Hendrix's relationship with his bassist, Noel Redding, was strained to the breaking point, and the band was disintegrating before his eyes. Years of hard touring and partying had begun to take their toll, as well. Meanwhile, hippies were turning militantly political, and music was becoming angrier and more strident.

In short, Hendrix was going through some heavy changes in early 1969, and change is often both scary and exhilarating. Though the events of the past three years had radically broadened his perspective and creative vision, things hadn't come clearly into focus yet, and Chandler was no longer around to polish the lens as he had in days gone by. Part of Hendrix wanted to go back and revisit some of his older songs and do them greater justice; another part of him wanted to move in a new musical direction. He might have been asking himself, "Where is it all leading? Is this love or just confusion? Is it tomorrow or just the end of time?"

Actually it was a little bit of all these things.

What Jimi Hendrix would not have known in 1969 was that he had only a year left to live. His death came on September 18, 1970. He was 27. The final year and a half of his life have always been

something of a musical enigma. Was he on the brink of a new creative breakthrough, or had he simply lost the plot? Officially released recordings from the period offer evidence in support of both theories. There was a mixed bag of live recordings (*Woodstock* and *Band of Gypsies*) and a half-finished studio album (*The Cry of Love*) but certainly no masterfully nuanced studio recordings on the order of *Axis* or *Electric Ladyland*.

Now, however, a new CD titled *Valleys of Neptune* offers a fresh and intriguing glimpse into this poignant last chapter of the Jimi Hendrix life story. Containing a dozen previously unreleased studio recordings, most dating from the period from 1969 to 1970, it is the latest in a series of posthumous Hendrix compilations assembled by Hendrix historian John McDermott and veteran producer Eddie Kramer, who have become the de facto curators of the Hendrix legacy in the years since 1993, when a few of the guitarist's surviving family members

At the Civic Auditorium, Bakersfield, California, on October 26, 1968

regained legal control of his estate. It is also the first Hendrix release under a new pact between Sony Music and Experience Hendrix, the company formed by the late guitarist's family in 1993. McDermott hints that there will be many more CDs of previously unreleased Hendrix material in the future. But he wants to be clear about what *Valleys of Neptune* is and is not.

"People need to understand that this is not a finished, polished studio album," he says. "But at the same time, it's more than just one-guitar demos. There are a bunch of wonderful moments here, as long as it's understood that we're providing a gander at a great artist's sketches. There is a really creative period here that isn't well documented. Here's a window into it."

The 12 tracks on *Valleys of Neptune* cluster around two focal points: a handful of tracks cut by the original Jimi Hendrix Experience at London's Olympic studios in February 1969, and a more extended body of recordings made between April 1969 and May 1970 at New York's Record Plant with a revolving cast of backing musicians anchored principally by Experience drummer Mitch Mitchell and bassist Billy Cox, Hendrix's old army buddy and bandmate from his days on the chitlin circuit. The odd track out on this set is "Mr. Bad Luck," recorded by the Experience at Olympic in 1967, but McDermott justifies its inclusion on the grounds that it later morphed into "Look Over Yonder," circa 1968, and is thus linked, albeit obscurely, to the period in question. It also doesn't hurt it's a tight little slice of funk-ed-up R&B that enlivens the overall package.

Although *Valleys of Neptune*'s title track is missing

It's a cliché
to say that
**a great
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talk.**

But that's
precisely what
Hendrix does.

lead guitar tracks and has a somewhat dubious fadeout, it's one of the few completely written and, for the most part, previously unheard songs on the disc. The CD also offers a selection of instrumental sketches, the inevitable 12-bar blues, and reworkings of familiar Hendrix classics like "Stone Free," "Fire" and "Red House." There are no great revelations on these cuts, but the guitar work alone makes this set well worth its price. Many of Hendrix's solos burn with an almost desperate level of intensity and stand among his most impassioned and masterful passages of lead guitar poetry ever. We hear him trying to play himself into another dimension—or at least into the next phase of his career. Without Chandler on hand to help him articulate his vision, Hendrix in this period fell back on his oldest and truest friend: his guitar. Never a man of many words, he used the instrument to lead his fellow musicians onward, toward the glowing horizon that only he could glimpse. It's a cliché to say that a great musician can make his guitar talk, but that's precisely what Hendrix does.

The task of bringing these old analog tape tracks into the 21st century fell, as usual, to Eddie Kramer, the music

At the Royal Albert Hall,
February 24, 1969



HALL PASS

Jimi Hendrix's 1969 Albert Hall performances get the green light for CD, DVD and theatrical release.

OF ALL THE UPCOMING Jimi Hendrix releases under Experience Hendrix's new pact with Sony Music, the one that John McDermott calls "perhaps the most significant project in the near term" will be the DVD and CD release of Hendrix's historic 1969 performance at London's Royal Albert Hall. The film will also be issued as a theatrical release, just as concert films were in the days of classic rock.

McDermott says, "We have spent a number of years restoring the vast archive of color, 16mm [film] footage of Jimi's two February 1969 performances at the Albert Hall, plus a deep archive of off-stage and rehearsal footage. This has been a massive undertaking, but the February 24 performance has long been recognized as one of Jimi's finest ever."

What makes the film so special is that the Albert Hall dates were planned with cinematography in mind, unlike Hendrix's performances at Woodstock and the Isle of Wight Festival. At Albert Hall, McDermott says, "Jimi took care to refine the arrangements and set sound levels. We even have footage of him reviewing sound playbacks that afternoon beneath the Royal Albert Hall stage. He took special care to select his stage repertoire before performing it on a stage lit for filming. The result looks much better than other filmed concerts from the Sixties."

In all, McDermott pronounces the forthcoming movie/DVD/CD "wonderful stuff. Fans will appreciate the insight it provides into Jimi's remarkable skill as a guitarist and performer, not to mention some superb playing by Mitch Mitchell and Noel Redding." —Alan di Perna

industry vet who had engineered many of Hendrix's original recordings back in the Sixties and oversaw the construction of Electric Lady recording studio in Manhattan's Greenwich Village near the end of the guitarist's life. Working with the original four-, eight-, 12- and 16-track masters, Kramer employed Burl Audio A-to-D converters to bring the tracks into the digital domain. There he worked on them in Pro Tools, employing Waves plug-ins and a variety of other software and hardware to clear away tape hiss, errant artifacts and sonic grunge accumulated during the tapes' 40 years in the vaults, giving Hendrix's music a fresh new remix. He has performed similar restoration feats on Hendrix's Woodstock material and various other reissues.

Regarding his work on the Woodstock tapes, Kramer says, "In that process, I discovered different ways and

listenability, with the strongest and freshest material upfront. But if one really wishes to use this disc as a study in Hendrix's creative process throughout 1969 into 1970, it's best to consider the tracks chronologically. Fortunately, the liner notes provide full documentation of the dates, studios and personnel for each track.

With the exception of "Mr. Bad Luck," from 1967, the earliest material here dates from February 16 and 17, 1969. On the eve of his historic concerts at London's Royal Albert Hall, Hendrix brought the Experience into Olympic Studios, the London facility where ele-

While recording *Electric Ladyland* in 1968, Hendrix had employed conga player Larry Faucette on "Rainy Day, Dream Away" and "Still Raining Still Dreaming." But on those tracks, congas were part of an extended, jazzy ensemble that included organ and saxophone. But on the 1969 Olympic dates, Dzidzornu's conga work is the sole augmentation to the Experience's usual stripped-down, power-trio lineup, which is interesting from a rock history perspective. Cream had made the power trio the hottest instrumental configuration of the late Sixties. With only guitar, bass and drums in the



The Jimi Hendrix Experience performing on the British TV program *Happening for Lulu*, on January 4, 1969

means of preserving and enhancing the old analog tapes, to the extent that I now feel very confident that I can rescue stuff that was considered unrescuable in the past. Modern technology has given us some wonderful tools. John McDermott found these great old tapes, and I've been able to mix them in a contemporary manner, still holding on to the good stuff that we all love from the past, but incorporating some new technologies."

Also onboard, in an advisory role, was Billy Cox, another figure who, like Kramer, knew and worked with Hendrix during his lifetime. Cox's bass playing is heard on three of the 11 tracks that comprise *Valleys of Neptune*. "It's always refreshing to hear Jimi Hendrix," he says. "And individuals who are truly Hendrix fans should eat this CD right up, because it really is good."

Valleys of Neptune is sequenced for maximum

ments of *Are You Experienced*, *Axis* and *Electric Ladyland* had been recorded and which was one of the capital's hottest recording studios at the time, home to the Stones, the Who, Traffic and even the Beatles for a few sessions. Joining Hendrix, Noel Redding and Mitch Mitchell at Olympic was conga player Rocky Dzidzornu, perhaps best known for his signature percussion work on the Rolling Stones' classic "Sympathy for the Devil" (where he was billed as "Rocky Dijon"). "Rocky was a session guy," Kramer recalls. "He was a friend of Traffic. And of course Steve Winwood and Dave Mason of Traffic were close friends of Jimi and recorded with him."

lineup, each player had maximum improvisational freedom. But by 1969, the power-trio thing was starting to feel played out. After Cream's marathon live workouts on their 1968 album *Wheels of Fire* and post-breakup *Goodbye/Best Of/Live Cream* releases, there seemed nowhere else to take the format.

Hendrix's canny strategy was to employ congas, a percussive instrument with limited tonal range, thereby adding new instrumentation without sacrificing improvisational freedom. In this way, Hendrix and Redding were still free to roam and improvise harmonic structures at will. And while the typical musical role of congas is to provide syncopations and rhythmic subdivisions, as in "Sympathy for the Devil," Dzidzornu

often plays more of an anchoring role on these Experience dates, holding down the beat while Mitchell takes off.

"Mitch was such a unique player," McDermott says. "There was so much going on with Mitch, particularly with his cymbal work. A traditional percussion player needed to be sensitive to that, and not just clanging away. And I think Rocky did a fine job."

Tracks from the February 16 date included on *Valleys of Neptune* include "Lover Man," a 12-bar blues that Hendrix had frequently assayed and recorded, and "Crying Blue Rain." The latter track was so sketchy, in fact, that Chas Chandler brought Redding and Mitchell back into the studio in 1987 to rerecord their drum and bass parts, bumping the original four-track masters up to 24-track, the prevailing format in 1987. "But the original four-track master still exists," Kramer says, "and I used bits of both [the four- and 24-track masters] in the rhythm section on that song."

Also taken from the February 16, 1969, session at Olympic is a cover of Cream's "Sunshine of Your Love" which had become part of the Experience's live set. This inclusion is a testimony to Cream's pervasiveness in the late Sixties, and Hendrix's mid-jam quotation of another Cream track, "Outside Woman Blues," indicates that he was definitely a fan of Eric Clapton and Cream. Meanwhile, Dzidzornu's conga work does much to enliven Redding's obligatory extended bass solo segment.

The material from the 17th is even more familiar, with performances of "Fire" and "Red House" that are lively, if not exactly revelatory. If Hendrix had some cosmic new direction in mind in 1969, it certainly isn't in evidence on the February sessions at Olympic. Presumably the dates were a rehearsal for the impending Albert Hall performances. But why commandeer a world-class studio to record a rehearsal? Was it just rock star extravagance? Or was Hendrix attempting to find a new direction by pushing the limits of his earlier material. Clearly he was fond of jamming as a form of creative exploration, but on these tracks the playing also seems a working out of interband tensions, as McDermott suggests: "I think you can sense the aggressive nature of these sessions. The dynamic between Jimi and Noel permeates the whole thing. They're not on the same level. They're playing very well, but they are certainly, at times, playing at one another. There's a lot



"There is a really creative period here that isn't well documented. Here's a window into it."

—JOHN McDERMOTT

aesthetic of the mid-Sixties British Invasion era. This was part of the reason he walked out midway through the *Electric Ladyland* sessions.

Chandler's departure, in turn, left Redding feeling a bit uneasy over the lack of any apparent structure in the musical approach. "Jimi couldn't always articulate his direction clearly," McDermott says. "He certainly couldn't provide Noel with charts and say, 'This is where we're headed.' Instead, I think he had to use jamming and repetition as a way of saying, 'Okay, this is where we're going to go.'"

Hendrix became a great believer in the collective vibe generated by recording takes with the entire band, something that was also a source of exasperation for Redding. "In the past they were building tracks," McDermott says. "But now Jimi had the idea of saying, 'I want to cut this live and I want to get this great feel.' So there were a lot of retakes, which must have been tough for Noel. He'd say, 'We just cut the song. If you don't like the guitar, why don't we just fix that part with an overdub?' So I think there were some problems there philosophically as Jimi ascended to the role of producer. It wasn't what Noel was used to and what, one could say, had brought them considerable success."

Tensions between Hendrix and Redding came to a head when the Experience came to New York in April 1969. The bassist was onboard for three recordings at the New York Record Plant: the bluesy "Hear My Train A' Comin'" and the riff driven "Ships Passing Through the Night" and the instrumental sketch "Lullaby

of drive and anger in that playing."

It's hard to understand today the almost sacred esteem in which jamming was held during the late-Sixties rock era. Extended instrumental improvisation didn't have a place in rock and roll of the Fifties and early Sixties. It only entered the music circa 1966 via English groups like the Yardbirds, Cream and the Jimi Hendrix Experience along with San Francisco bands like the Jefferson Airplane, Grateful Dead and Quicksilver Messenger Service. But once jamming hit the scene, the nascent hippie counterculture embraced it with the kind of naïve enthusiasm that only a neophyte can muster.

The practice of jamming had, of course, been adopted into rock from African-American jazz and blues, so for the primarily white hippie-era rockers and their audience, a jam had the aura of some ancient and venerable rite. It isn't at all too extravagant to say that jamming was regarded as a kind of spiritual exercise in the late Sixties, a perception further fostered by the spiritual raga traditions of Indian classical music that had been brought into rock by George Harrison and others. Jamming was a way that a band could immediately demonstrate its authenticity or "truth." It was believed that you could jam yourself to a higher state of awareness.

Hendrix certainly had great faith in the power of jamming. But the role of extended improvisation in the studio eventually set him at odds with both Chandler and Redding. Earlier in the Experience's career, Hendrix and Chandler had shared a flat in London, where they spent much time together carefully routing and arranging Hendrix's compositions. By the time they got to the studio to record *Are You Experienced* and *Axis: Bold As Love*, very little was left to chance, improvisation or the impulse of the moment.

But all that began to change during the making of *Electric Ladyland*. On the one hand, Hendrix's approach became more improvisational, which of course led to the creation of *Ladyland*'s more extended, jammy tracks like "Rainy Day" and "1983"/"Moon Turn the Tides." At the same time, Hendrix became obsessed with audio layering, but he did so in a very intuitive manner, allowing each new overdub to suggest a direction for subsequent enhancements, rather than planning everything out in advance. This seemed a supreme waste of precious studio time to Chandler, who'd come from the old-school, "bang 'em out quick"

**The Experience
photographed at
Bakersfield, October
1968; Hendrix
onstage in the
late Sixties**

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for Summer." But shortly thereafter, Redding was out of the picture. For his replacement Hendrix called on his old pal Billy Cox, with whom he had formed a close musical bond during their years together on the chitlin circuit. Cox was living in Nashville when he received the invitation to join the guitarist.

"It was one of the greatest compliments I've ever received," Cox says. "Jimi could have called anybody. The greatest bass player in the world would have taken that gig. So when Jimi told me that I was the guy, I gave him 150 percent."

And so Cox journeyed north to New York to join his old friend at the Record Plant. The studio had opened a little over a year earlier, in March 1968, and Hendrix's *Electric Ladyland* was one of the first projects recorded there. As a result, Jimi felt perhaps even more at home there than he did at Olympic. Not only was the Record Plant in New York City, Jimi's former stomping grounds, but it was also one of the first recording studios purpose-built to have a rock-star-friendly vibe. Compared to the institutional atmosphere of older studios like Abbey Road and other record company-owned facilities, the Record Plant was like a living room. Fresh up from Nashville, Cox found himself in another world entirely.

"There were no restrictions," he recalls. "We could play as long as we wanted to. A lot of times we'd go in at eight in the evening and come out around 11 or 12 noon the next day. We accomplished a lot, too. I understand that didn't always happen in the past. But we got a lot done."

"I think Jimi reached out to Billy for very simple reasons," Kramer says. "He was a friend, a compatriot, a brother-in-arms. And I think Jimi felt he could trust Billy. He was a solid citizen, and still is. A wonderful bass player. And Jimi needed that feeling of total reliability and no games. The relationship between Billy and Jimi was a close one."

One of the earliest tracks that Cox worked on with Hendrix was "Bleeding Heart," a funk-up soul track that is one of *Valleys of Neptune's* strongest selections and clearly shows the guitarist's blues/R&B roots. At the start he's heard telling the musicians, "I want this to sound like Elmore James." One can also hear the profound influence of Buddy Guy in his fleet-footed, clean, out-of-phase Strat riffing and wickedly syncopated vocal delivery. Hendrix had explored this kind of rhythmic territory on tracks like "House Burning Down" and "Come On (Part 1)" from *Electric Ladyland*. But this is also very much the style of music that Hendrix and Cox would have played together on the circuit, and Cox's nimble bass work certainly enhances the stone soul vibe.

Drums and percussion on this track were provided by Rocky Issac, Chris Grimes and Al Marks of the Cherry People, an obscure late-Sixties group that Hendrix met at the Steve Paul Scene.

Located just two blocks from the Record Plant in the west forties, the Scene was one of Manhattan's hottest rock clubs at the time, and one of Hendrix's favorite haunts. The Scene is where Jimi had colared Steve Winwood and the Jefferson Airplane's Jack Casady and convinced them to come over to the Record Plant to play on the track that became "Voodoo Child." A similar scenario led to the recording of "Bleeding Heart," and several other tracks.

"That's the first session where Cox comes up to New York," McDermott says. "He comes up, they go to the Scene and



Billy Cox performing with Hendrix at the Isle of Wight Festival, in August 1970

they run into this guy Al Marks, who says to Jimi, 'You don't know me, but we met at Monterey, and I just want to say you're really wonderful. I'm up here now with my band from Maryland.' And Jimi says, 'Do you have your drummer here?' Marks replies, 'Oh yes, he's right over there.' Jimi says, 'Come on over to the Record Plant later and we'll have a jam session.' So that's how all that came together."

"Bleeding Heart" is a glowing testimony to Hendrix's ability to pull together a great performance with what is, in essence, a pick-up band. Cox's ability to go with the flow was certainly a factor in Jimi's ability to make it happen with the Cherry People and the various other ad hoc backing ensembles he cobbled together in 1969 and 1970. Unlike Redding, Cox wasn't perturbed by the lack of premeditation or apparent structure in such proceedings. "There were no chord charts, but we were in one accord," he says. "That's the only way I can explain it. You have to spiritually be in one accord when you're in the studio. Jimi knew I was that way and I could work with him."

Hendrix's tight musical rapport with Cox and general tendency toward a

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more overt R&B direction circa 1969 is further demonstrated by a reworking of "Stone Free" that's also included on *Valleys of Neptune*. A very early Hendrix composition, "Stone Free" was originally recorded in 1966 as the B-side to the "Hey Joe" single, and thus it received scant exposure. However, it did get some attention in the U.S. from its inclusion on the 1969 "best-of" compilation *Smash Hits*. Hendrix had never been completely satisfied with the original recording and devoted quite a bit of attention to remaking "Stone Free" at the Record Plant in April 1969.

"We all knew how the original cut was," Cox says. "But Jimi said, 'C'mon, let's give it a little soul, Billy!'"

Hendrix ups the tempo considerably, compared to the 1966 version, resulting in an Isley Brothers soul revue feel that seems almost rushed. Mitch Mitchell is on the drum kit, as he was

Nor was Eddie Kramer always on hand. While the Record Plant sessions were taking place in 1969, Kramer was hard at work supervising the construction of Hendrix's own studio, Electric Lady, downtown in Greenwich Village. At the board for many of Hendrix's Record Plant sessions were the studio's co-founder Gary Kellgren, a superb session and audio design engineer in his own right, and staffer Jack Adams, among others.

"I wasn't always available to be with Jimi in the studio," Kramer explains. "He'd basically call me when he was in trouble. Because, quite frankly, I think a lot of the other guys were sort of letting him loose, which in one way was a good thing. But in another way, there was no structure. And I know he always responded much better when I was there, because I kept him focused. We had a good rapport."

Many of Hendrix's activities in mid 1969 certainly bear out Kramer's contention that there tended to be a lack of structure once Jimi was left unsupervised. Perhaps nothing illustrates this tendency better than the short-lived band Gypsy Sun and Rainbows.

Even before the Jimi Hendrix Experience officially disbanded—following their final gig at the Denver Pop Festival on June 27, 1969—and up

until the time of Hendrix's death, there was really no stable band lineup behind Hendrix. Cox was pretty constant, but other people came and went. Players drifted over from the Steve Paul Scene and elsewhere. Sometimes Mitch Mitchell was on the drum kit; sometimes it was Buddy Miles.

So it was that in the summer of 1969, Hendrix assembled a ramshackle group of buddies in his upstate New York retreat near Woodstock for the purpose of performing at the upcoming Woodstock festival. For the first time since his breakthrough in 1966, Jimi had a second guitarist in the lineup, his old pal Larry Lee, then fresh out of the army. Pursuing his love of congas even further than he had in the past, Hendrix recruited two conga men, Jerry Velez and Juma Sultan. For a while a keyboardist named Gerry Guida was in the picture, although he didn't make it to the actual gig at Woodstock. Up until the last minute, nobody was sure if Mitchell or Miles was going to be on drums. (Mitchell ended up making the gig.) All things considered, it was not a recipe for musical triumph.

"We tried to get it together," Cox says. "We practiced, learned the parts and had fun. Some days we would take off and not do anything. But we practiced more than

"I know Jimi always
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when I was there, because
I kept him focused.
We had a good rapport."

—EDDIE KRAMER

for the original, but instead of the driving cowbell groove heard on the verses of the 1966 recording, he favors a more syncopated half-time feel, with a heavy kick drum and side-stick pattern. On the original, the killer chorus vocal line was belted out with roughshod garage band panache that seemed well-suited to the song's mood of almost adolescent defiance. On the 1969 version, though, the chorus is delivered more as a Curtis Mayfield smooth soul falsetto refrain, with harmonies from Andy Fairweather Low and Roger Chapman of the English rock group Family.

All in all, it's an interesting alternate take, although fans of mid-Sixties rock may still favor the original. What's puzzling is why Hendrix would be sufficiently obsessed with this early composition to devote four sessions to the song. While a decent enough tune, it's certainly not on the order of mature Hendrix songwriting triumphs like "Castles Made of Sand" or "House Burning Down." Nor was it likely that the record company would be very interested in releasing an alternate version of a song that had already appeared on two previous releases. In all of this, one senses the lack of Chandler's guidance in identifying and developing Hendrix's most promising material.

we didn't do anything, because we knew that we had a purpose and reason for being there."

Hangers-on had always been a problem for Hendrix, a guy who was, by all reports, too kind-hearted and shy to turn anyone away. This became a further distraction at the retreat house. "The fans and the groupies, they always seek you out no matter where you are," Cox says. "If one person knows you're there—whether it's a cook, a driver, a bodyguard or what have you—then everybody knows. That goes with the territory."

So the scene was far more chaotic than even the wildest jam night at the Record Plant. Some of the rehearsal tapes Hendrix made at the retreat were stolen. "I asked for a two-track [recorder] to be sent," Cox says. "They sent us

one, and we recorded a lot of stuff. But someone broke into the house one night, and a lot of that stuff was taken out of there."

Bootlegs that have surfaced offer scant evidence of musical magic being wrought up in Hendrix's wooded retreat. This impression is borne out by the uneven Woodstock performance. At times it's almost painful to watch. Hendrix barely holds the thing together, through sheer force of will and his own prodigious talent. His iconic solo rendition of the "Star-Spangled Banner" was a huge success precisely because it was a solo turn. Hendrix simply cut his substandard backing band loose and took off on his own.

"On that song," Cox says, "Jimi started, and I played five or six notes and realized, Wait a

minute, we never rehearsed this before. And I stopped playing. It was the 'Star-Spangled Banner.' I didn't know he was going to do that. He didn't either."

Not surprisingly, then, when Hendrix returned to the Record Plant, post-Woodstock, on September 23, 1969, he did not bring the full complement of Gypsy, Sun and Rainbows with him. He'd stripped the lineup back down to Mitchell, Cox and Juma Sultan on congas.

With these musicians, he began work on "Valleys of Neptune," which has now become the title track of this latest posthumous Hendrix CD. From a songwriting perspective, "Valleys" is up to Hendrix's highest standards, a recording that wouldn't have been out of place on *Electric Ladyland*. This is no fragment or sketchy jam but a fully realized song with verses and choruses all in place, plus a catchy chord progression and a first-rate melody married to some of those interplanetary cosmic bluesman lyrical tropes that Jimi did so well. It's a pity he didn't overdub leads in the breaks, middle breakdown and outro segments that were so clearly left open for a little Hendrix guitar magic. You can almost hear them in the silence—little curling tendrils of backward guitar and bursts of liquid fire.

Cox says, "We ultimately did not finish 'Valleys of Neptune,' but we had what you'd call a basic work track. We would always try to put down a work track and go from there. And we knew there were some more things we had to do on there to make it more musical."

So those final overdubs and guitar leads on "Valleys of Neptune" must forever be those that echo only in the imaginations of Hendrix's listeners and fans. Who knows? Jimi himself might have even grooved on that idea.

And there is every indication that Hendrix's music will live on to excite the imaginations of music lovers not yet born, reaching the ears of fans in far corners of this world and maybe even worlds yet to be discovered. Experience Hendrix's new deal with Sony Music would seem to guarantee that.

McDermott says, "All of us at Experience Hendrix were impressed with some of the digital initiatives and approaches that Sony are planning with respect to Elvis Presley, Michael Jackson and Bob Dylan. It seemed like a good opportunity to expose Jimi's music to as broad an audience as possible, particularly internationally. Going forward, this is a changing market for music, which is in itself a challenge. I think the cool part of that is being able to make Hendrix immediately accessible to younger generations, especially in their native languages, so that, through the web and other digital initiatives, people can learn about Jimi in Dutch, Japanese or Italian. Jimi is truly a global artist. It's important that that part of his legacy be allowed to thrive." **GW**

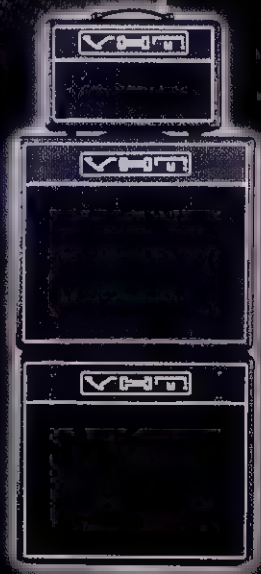


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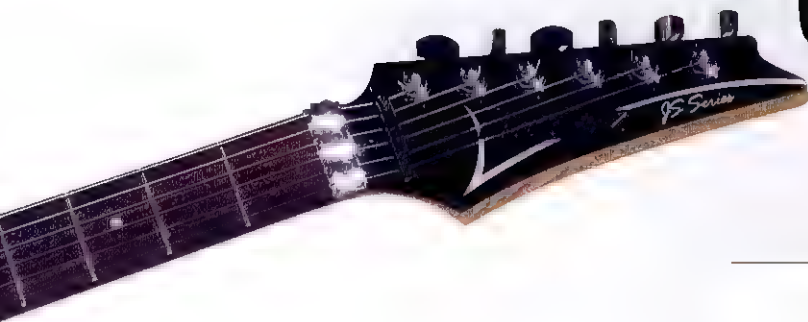
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HEY JOE

GW
59

He played an extended world tour in 2008 and spent the past year performing with Chickenfoot and readying his brand-new DVD, *Live in Paris*. So where is Joe Satriani going with that ax in his hand? Straight onto the 2010 Experience Hendrix Tour, that's where.

BY JOE BOSSO PHOTO BY LARRY D MARZIO

For the past two years, Joe Satriani has been in perpetual-burn mode, with little time to relax, let alone reflect. In 2008, he released the solo album *Professor Satchafunkilus and the Musterion of Rock* and embarked on a lengthy world tour. Last year, the man who virtually redefined instrumental guitar rock realized his lifelong dream of forming an honest-to-goodness vocal-oriented band with Chickenfoot, which includes Sammy Hagar, bassist Michael Anthony and Red Hot Chili Peppers drummer Chad Smith.



Touchdowns were duly scored. The well-received *Professor Satchafunkilus* satisfied music fans starved for audacious, yet beautiful, shred—the kind of big-time guitar-god stuff few players can pull off. As for Chickenfoot, they were an odds-defying, not-so-little-engine that could—a gang of middle-aged vets whose debut album was filled with high-energy, riff-heavy, hot-and-horny rock that kicked a donkey's ass. That it was certified Gold in this day of eroding CD sales stunned many. Even the band's members were surprised by what they'd achieved. "We thought, Hey, if the record allows us to play shows, that's great," Satriani says. "But to go Gold, that was some icing on the cake, boy."

For Satch, 2009—the Year of the Chickenfoot—was an astounding achievement. And there is still more to come. "It's like, there are no words for it," Satch says. "That we were able to work with everybody's schedules and become a living, breathing entity; how we wrote, recorded and finished an album that we could be proud of; that we toured the world and found that people were still hungry for a brand-new band, playing music they'd never heard before but wound up loving—it's totally wild. I'm ready for a rest, but I'm very happy with what we accomplished."

"Rest" is something of a subjective term for the 53-year-old guitarist. He's just released the DVD *Live in Paris: I Just Wanna Rock* and a two-CD com-

panion collection that captures his *Satchafunkilus* show in a stereo mix that puts you front and center. At times it feels as though you're onstage with Satch and his long-time rhythm section of drummer Jeff Campitelli and bassist Stu Hamm, during a bracing 22-song set that combines classics like "Satch Boogie" and "Ice 9" with a generous helping of new cuts.

"It was a great night, so I'm glad we got it on film," Satriani says. "Many times on any given tour I find myself saying, 'Man, we're pretty damn great tonight. We should've filmed this one.' For that Paris show at the Grand Rex Theater, we really got it right."

Now Satch is primed to take part in the 2010 Experience Hendrix Tour, on which he'll share stages with the likes of Eric Johnson, Kenny Wayne Shepherd, Billy Cox, Sacred Steel featuring Robert Randolph, Jonny Lang, Ernie Isley, Brad Whitford, Doyle Bramhall II, Living Colour, Hubert Sumlin and Chris Layton. The tour hits 17 cities throughout March, and Mr. "I'm Ready for a Rest" can't wait to get on the bus. After all, Satriani famously quit his football team at age 14 when he heard of Hendrix's death, vowing to devote his life to playing the guitar.

"I think everybody knows how much I revere Jimi Hendrix," he says. "So for me to get a chance to honor my hero in such a terrific way, with an amazing group of players, come on, it's a dream come true."

GUITAR WORLD Are you having a hard time coming down from your year of Chickenfoot?

JOE SATRIANI Yes, I am. Funnily enough, I was just talking to Sammy about this very thing. We both had some solo gigs to do after shutting down Chickenfoot last December, and we compared notes about how strange it was to go back to being the artists we once were. We found that we'd experienced the exact same phenomenon: we picked up our guitars and started playing songs that we'd performed for 20 years or more, and everything was just...blank. [laughs]

For example, in my case, I was getting ready to do a little show with Jeff Campitelli and Stu Hamm, and I actually had to go back and listen to "Flying in a Blue Dream." It was like, Now, how did I used to play that? [laughs] Little things that I thought I knew like the back of my hand I had to reacquire myself with. Totally crazy, right?

Also, there was a physical element of playing the guitar with Chickenfoot—using heavier strings tuned down, and then going back to my normal routine of using .009s tuned to standard pitch—that was throwing me off a little bit. It's going to take a while to come down from such an incredible year, but I'm so grateful for all that's happened.

Sammy and I realized how much space in our brains Chickenfoot took because it was so fresh and new. Suddenly, we were this band and we operated in a different way than what we were used to. Going back to playing solo is going to take a period of readjustment.

GW We'd spoken about this previously, how you had wanted for so long to be in a vocal-oriented rock band. And now it's happened, and it was a success.

SATRIANI It's totally mind blowing. And I think the real important thing is that Sammy, Mike, Chad and myself formed a real connection. We didn't break up after the record was made; we didn't break up after

the first tour and the second tour. That we were all able to look one another in the eye at the end of the run and say, "Chickenfoot is a band and we have more to do," that's the greatest thing to come out of all of this.

GW With Chad back in the Chili Peppers for what might be a year or two, are you going to try to work around his schedule? Are you going to write and demo songs without him?

SATRIANI Actually, we planned ahead by writing while on tour. Before we went onstage, we'd play in the dressing room and record what we were doing. So there's a batch of ideas and half songs already floating around that could be Chickenfoot songs, and we made a plan to get together this year, whenever possible, to flesh them out more. Even with Chad in the Chili Peppers, I think we'll be able to do it. He won't be recording all the time—the Chili Peppers take breaks, sometimes a few of them, during all their records. Chad will be available. Like we did before, with everybody's crazy schedules, we'll be able to get Chickenfoot songs in the can. To tell you the truth, I'm welcoming what might be extra time. The first record was a little rushed. We might be able to give the second record a little more love.

GW Josh Klinghoffer has recently taken the place of John Frusciante in the Chili Peppers. So tell me, why didn't you get the gig?

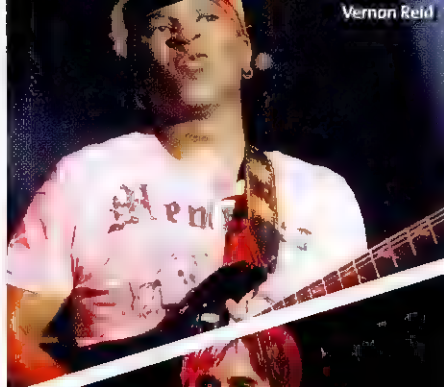
SATRIANI [laughs] Yeah, why not, right? Hey, it's not like I didn't drop hints: I played some Chili Peppers songs backstage, hoping Chad would pick up on it. Actually, I was pretty shocked to hear the news that John Frusciante had quit again. I thought [the group's 2006 album] *Stadium Arcadium* was a terrific record that really showed off his playing. It's was the most "John Frusciante" of all their albums. Chad never mentioned that John was leaving, at least not to me. It's a pretty big deal for the band. We'll see what happens.

GW Last year was a pretty tumultuous one for you, too, with the Coldplay lawsuit. [Satriani sued Coldplay in December 2008 alleging their song "Viva La Vida" infringed the copyright to his 2004 track "If I Could Fly." The case was dismissed in September 2009. The details remain sealed, and Coldplay were not required to admit any wrongdoing.] Without going into details, any thoughts as to its resolution?

SATRIANI I can only say, "No comment."

GW But still, you must be relieved that it's over.

SATRIANI Oh, sure. No musician likes to go through a lawsuit. Musicians want to spend their time making music, not talking to lawyers and dealing with all that stuff. I don't think anybody enjoys that kind of thing.



Vernon Reid



Kenny Wayne Shepherd



Eric Johnson



Robert Randolph

EXPERIENCE OF A LIFETIME

Satch, Eric Johnson, Vernon Reid and others look forward to living out their Jimi Hendrix fantasies on the 2010 Experience Hendrix Tour.

What started out as a one-off show at the Rock and Roll Hall of Fame Museum in 2000 has grown into a successful brand, the concert event called the Experience Hendrix Tour. This year's lineup sees returning participants and new recruits banding together to pay homage to a man whose artistry shaped their lives and musical approaches in ways that are as indelible as they are wildly disparate. Among those featured are Joe Satriani, Jonny Lang, Eric Johnson, Kenny Wayne Shepherd, Brad Whitford, Doyle Bramhall II, Sacred Steel featuring Robert Randolph, Ernie Isley, Living Colour, Double Trouble drummer Chris Layton, and bassist Billy Cox, who played with Hendrix in Band of Gypsies.

"It really is an incredible testament to Jimi Hendrix that this show gets bigger and better every time," says tour co-producer John McDermott. "Each time out we hear the same thing from all the players: 'This was pure magic. When's the next one?' The jams we've had, the explo-

sive musical combinations... Even if you're not the biggest Jimi Hendrix fan walking into the show, by the time you leave you will be."

Satriani is new to this year's roster, and McDermott admits that locking in Satch for the full run of the tour is a major coup. "Obviously, Joe brings in a large audience, which is fantastic. But I think what's important about his participation is how deep his Hendrix roots run. He lives and breathes Jimi's music. His commitment is genuine, and that's going to be apparent when he hits that stage."

Satriani had played at an Experience Hendrix show in San Francisco in 2004, and since then McDermott has invited him to play other concerts and tours. But his schedule never allowed for it—until now. "This year we were fortunate that he blocked out the time to make sure he could participate," McDermott says. "I think fans will enjoy his appreciation for, and inventive interpretations of, Jimi's music."

Eric Johnson is, of course, no stranger



to Hendrix—he has performed Jimi's music for decades and took part in the 2008 tour. In his view, "I can count on one hand the people I admire deeply, and Hendrix is right there. His music was so pure and original and gorgeous. Like a lot of great artists, there was no modulation between what he was feeling inside and what he presented to the world. There was no fil-

"Plus, there was the existential abstraction of the blues—Jimi was very informed by the work of Howlin' Wolf. You take all of those elements together and put them into a guy who came up through the chitlin circuit and the R&B of that time—remember, he was a member of Little Richard's band. He had to learn the choreography, how to become a per-

"This is going to be like going to one of those rock and roll camps, **only we get to play Hendrix every night.**"

ter. Jimi was always very focused on what he did, and it was intuitive, and that's why it came across as nothing but genuine."

Johnson acknowledges that Hendrix's incendiary guitar playing is the stuff of legend, but he is of the mind that his talent would have shone through "if he just played simple folk chords. The music he wrote is timeless, and I know that because when I go out and play it, people respond before I even get to a guitar solo. Beautiful songs are beautiful songs, period."

Living Colour's Vernon Reid agrees. "What Jimi did changed everything so fundamentally. A lot of what constitutes being a 'rock person' came together in Jimi Hendrix. He took risks. He brought so many things together in a way that nobody else did before him—or after. Really different things, like the influence of Bob Dylan and the zeitgeist that was created by the Beat poets, who influenced Dylan and then, by extension, Jimi.

former—all that.

"That's what's so interesting and important about Jimi: He had already lived three or four lives before he became the 'Jimi Hendrix' we came to know in 1967. That just doesn't happen anymore."

For Kenny Wayne Shepherd, a veteran of several Experience Hendrix Tours, the opportunity to go out again was "a no-brainer. No arm-twisting was needed there, man. What I like about these shows is, it's like the Jimi Hendrix Summer Camp for guitar players. Everybody gets to bond and check out equipment and all that, but at the end of the day, it's all about us being one with this music we love so much. I think it's a great experience for everybody—pardon the pun."

Past Experience Hendrix shows have provided myriad standout moments, and for Shepherd he'll always treasure playing with original Jimi Hendrix Experience drummer Mitch Mitchell in 2008. (Mitchell died just five days after that tour ended.)

GW How did you find the time to put together the *Live in Paris* set?

SATRIANI The truth is, most of it was done pre-Chickenfoot. At least the shooting was. Like most live sets and DVDs, they're borne out of opportunity. When you're not thinking about it, somebody comes up and says, "Hey, would you like to be filmed doing this show?" and that happened when we were getting ready to do our tour of Europe in 2008. I thought the idea of being filmed at the Grand Rex Theater in Paris was great—it's such a wonderful venue.

The director, Gunther Kutsch, was a really cool guy who presented some terrific ideas. We talked about the way I have a hard time staying in reality when I'm performing—it's like I become this different person almost, and I'm seeing movies in my head for each song. So we talked a lot about that, about bringing that emotional rollercoaster that I'm feeling and presenting it visually. I think he pulled it off.

GW Visually, it does have a lot more impact than your previous live DVDs.

SATRIANI That's true. My other live DVDs were pretty straight-ahead. I'm not knocking them, but this one is more interesting visually. Also, the band didn't suck the night we filmed it! [laughs]

GW There's a selling point right there.

SATRIANI I would hope so. "Check it out—we don't blow!" [laughs] You know, we didn't go out and film 20 shows and edit them together and pick the best takes of each song. It was one night—boom! I was telling myself backstage, "Joe, you'd better be good tonight 'cause the cameras are rolling." And the great thing is, luck was on my side that night. Once in a while on every tour you get those golden moments when it just seems that everything is right: your amp feedback is perfect, your performance of a particular song is the best it's ever been, the band rocks harder than ever... That night in Paris was one of those nights. Oh, and I didn't trip and fall down, which actually has happened. [laughs]

GW For the tour, your band consisted of Jeff Campitelli on drums, Stu Hamm on bass and Galen Henson, who plays rhythm guitar and doubles as tour manager. Did you have to throw Galen extra bucks to be part of the band?

SATRIANI [laughs] He's the highest-paid man on the whole tour. He was a bass tech on the G3 Tour, and one night, as we were getting ready to hit the road, I heard this great guitar playing coming from another room in the practice studio. I walked in, and it was Galen. I couldn't believe how well he played. So I asked him, "Any chance you can play 'Always with Me, Always with You' for me?" Which he did, right there and then, perfectly. So afterward I said, "Hey, do you think you could come out

"What a thrill it was to be onstage with Mitch," Shepherd says. "He had such a distinctive style, a swing that I've never heard from anybody else. His fills coming in from behind me, it was really unbelievable. And what really tripped me out was, I've heard that sound before, but it was always when I was playing along to Hendrix records. This time I had the real deal behind me."

Eric Johnson concurs: "I was pinching myself on that last tour to be able to play with Mitch—and Billy Cox as well. I mean, Mitch was at Monterey Pop, and they both played with Jimi at Woodstock. Talk about your history."

"I think the drums and the way Mitch played them were so crucial to Jimi's music. To me, Mitch was sort of the MC to announce the solos. He'd do this outstanding fill and then Jimi would just take it to places unknown. Nobody could touch him. He had such elegance. He was like a symphony player."

Johnson says that playing with Mitchell would alter his own musicianship onstage. "He had this way of pushing you and relaxing you at the same time. He kind of set you in motion. It's a funny thing: People think of Jimi's music as being so heavy and bombastic, but it really wasn't. It was deep and soulful and had this incredible groove. Mitch brought me there. It was an incredible treat to play with him."

Impromptu jams are now a staple of the Experience Hendrix shows, and Reid, Johnson and Shepherd are all relishing the thought of tearing it up with their various co-stars.

Reid names pedal steel guitarist Robert Randolph as "a player who dazzles me, excites me and makes me quake in my boots. I'd love to try some stuff with him. I remember on one of the past shows I was standing next to Dave Navarro on the side of the stage when Randolph played 'Purple Haze,' and he blew the doors off the place. I'm still speechless thinking about it. Dave and I looked at each other and were like, 'Are you going on after him?' 'Cause I'm sure not!' This year, I think I'd like to get something going with him."

Johnson says he's looking forward to "playing with as many of the artists on the tour as possible." But one person he's most hot on backing up is singer Paul Rodgers. "I heard he's going to be doing some dates, and man, that'll be so cool. He's got such a rich voice, the epitome of blues rock if you ask me. I really want to see what we can do together."

As for Shepherd, he's got his sights set squarely on Satch. "I played with him on one of the G3 tours and I'm still getting over it," he says. "That guy's got soul, man. I was listening to that Chickenfoot record he did, and he really expressed a lot of blues influence on that. He's definitely the man to blow your mind. And he knows Jimi inside and out, so count me in for jamming with Satriani."

Even before this tour has started, John McDermott is eyeing future possibilities, such as a European run. He's also quick to cite Jeff Beck, Eric Clapton and Prince as players he hopes to one day sign up. "I can go on and on," he says, "but it is all because Jimi's playing and songs represent a common language that they attract artists across all genres and generations." —JOE BOSSO

onstage and play three songs?" because we were doing kind of the trio thing and I wanted to beef up the sound a bit. The whole thing expanded to him doing three more songs, and three more songs, and by the time of the *Satchafunkilus* tour, it made sense to have him be a part of the band.

GW Tell me about Stu. How has working with him changed over the years?

SATRIANI Stu's great. He's a very musical bass player with deep roots in funk, jazz, classical, fusion... He's always seemed to me to be a brand-new rock enthusiast—and this is going back over 20 years ago when I first met him. I don't think

might be difficult to play live, from the standpoint of both playing and audience reaction, but we decided to do as much of the new album as we could. There was one new song, though, called "Andalusia" that was extremely taxing for me, personally. We're talking five minutes of fast physical playing. So I was quite happy to put the bass solo directly afterward so I could have a break. [laughs]

GW The new songs sparkle, but clearly you still have a great time playing the older songs.

SATRIANI I love playing the old songs. The other night, in fact, I played "Ice

"No musician likes to go through a lawsuit."



Onstage with Sammy Hagar in Chickenfoot

he knew more than three Led Zeppelin tunes at the time, but during our times together he would sort of blossom into this other area. Check out the *Time Machine* record, where he was experimenting with distorted bass. He was going for the rock there. I think he was even wearing a bunch of chains around his neck and stuff. [laughs] He really threw himself into it. And what's great about him is he takes risks. He pushes himself, and that pushes me. He's the one guy who can maybe do something fusion-y and I'll respond to it, whereas that might not work with somebody else. He brings me the balance I need.

GW The set list has a good combination of your classics and selections from *Professor Satchafunkilus*. While you were touring, did you ever find certain new songs weren't working, or did they all hit the mark right off?

SATRIANI At the beginning of the tour, we thought some of the new songs

9," "Satch Boogie" and "Summer Song" with Jeff and Stu, and it was a blast. It's always fun to see if I can find new elements in them. When I make a record, a lot of the time what you hear is me playing a song for the first time. But as the years go by and I play songs hundreds and thousands of times all over the world, that's when the songs grow up in a way. They become something else, and I'm always discovering something about them. It's a fascinating phenomenon.

GW You change guitars a fair amount during the show. Of your signature Ibanez models, are there certain songs that call for particular guitars?

SATRIANI My main reason for changing guitars is that I want to make sure they're always in tune. I like talking to the audience and explaining this song or that song, but I don't enjoy trying to make small talk while I'm trying to tune a guitar. Who wants to hear me telling

lame jokes while I'm looking down at my guitar, you know? [laughs]

GW The DVDs and CDs sound amazing.

SATRIANI Thanks. Music is played through so many different types of speakers these days, and it's become harder to make it sound uniform. You know, if your music is coming out of ear buds, a home theater system, a computer or ceiling speakers in Jack in the Box, you still want it to sound great, but you want it to sound uniform; you want it to sound the way it's supposed to sound, no matter where you are or whatever device you're hearing it through. One way around that is to make the sound compact and full of every bit of fidelity you can. This is where limiting [dynamic audio compression] comes into play, because it allows the subtle-

ties to come out.

GW Tell me about your decision to perform on the Experience Hendrix Tour. I assume you've been asked to be on the tour in the past. What led to your decision to do it now?

SATRIANI Well, I've always wanted to do it, but this year the timing was perfect. That was a big consideration. Since I didn't know if there was going to be any live Chickenfoot activity this year, I told my manager that I didn't want to just go home and start on a new solo album; I wanted a bit of a break. Even so, the idea of doing something new appealed to me. So when the Hendrix tour popped up, it sounded great: It was only one month; I'd be playing a few songs instead of all the songs; and the best thing was, they're songs I already know by heart—I don't have to go off and

learn a bunch of new material. So it made sense on every level. And then when I saw who else was going to be part of the tour, I said, "Yes! I want to hang out with these guys and play with them." It was a very easy decision to make.

GW I assume you've seen previous Experience Hendrix shows.

SATRIANI Actually, only the one that I played on. A number of years ago I played a couple of songs at the show in San Francisco. Jerry Cantrell was on the bill, as was Mitch Mitchell, Billy Cox, Buddy Guy... It was one of the first ones they did; it wasn't the full-blown setup that it is now. But I thought it was amazing, like a big, crazy revue-type show, you know? [laughs] Now it's grown considerably. On this tour we've got Ernie Isley, Brad Whitford, Eric Johnson, Doyle Bramhall II, Living Colour—they're going to be my backup band, so I'm really looking forward to that.

GW You've played various Hendrix songs live in the past—"Purple Haze," "Little Wing," "Hey Joe," "May This Be Love"... Any thoughts as to what you're going to play on the tour?

SATRIANI I threw my hat in the ring and said that I'd love to play "Foxy Lady," "Third Stone from the Sun"... I like the idea of a good mixture. There have been some Hendrix songs I've played on G3 tours that people have seen, so I'd like to shake it up a bit. One song I really want to do is "All Along the Watchtower."

GW That's an interesting selection, and it raises a question: Bob Dylan wrote it, but Jimi popularized it. At this point, when you hear it or play it, who do you think of: Dylan or Hendrix? Do you feel as though Hendrix, in a sense, "owns it"?

SATRIANI I think of both Hendrix and Dylan. Dylan's original is focused on the powerful lyrics and their delivery, whereas Jimi's is a full-blown musical fantasy, with the message carried in one of his best vocal performances. Jimi's version is a crystallization of '68 and '69.

GW Jimi Hendrix is, of course, your biggest musical influence. When you perform his music, do you have to get into a particular frame of mind?

SATRIANI I do, but I'll tell you, it literally takes seconds. [laughs] Half the time, I think I'm there anyway. The only tricky matter when it comes to playing Jimi's music is the gear, because when you really identify with a particular set of recordings and you go to play them live, you can't help but think that maybe you should have that exact gear to get as close to that sound and vibe as possible. But in the case of those songs I just mentioned, it'd be impossible—even the gear Hendrix was using was completely different for those three tracks. To put those elements together for a quick three-song set...good luck! [laughs]

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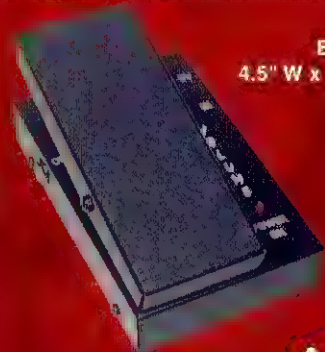
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But I think you have to remind yourself that the audience is there to see you interpret the material, so you have to be yourself. Getting caught up in all kinds of details, that's no way to perform. It's too cerebral. You'd drive yourself crazy saying, "Okay, Jimi did this here, so I'm gonna do it just like him. And for this song I'm gonna play the white Strat and wear the scarf..." [laughs]

It can get silly if you let it. The key is the music. When I look back at Jimi's short, but amazing, career, his live performances were completely off the charts. I mean, he was absolutely crazy at improvising and changing and railing against his own records. Why would anybody think that you have to go out there and recreate his records note for note, tone for

tone, piece of gear for piece of gear? I just don't think that's true to his spirit. He'd be the first guy to tell you do your own thing.

GW You're now back to playing Marshall amps. Do you consider them the perfect amplifier with which to play Jimi's music?

SATRIANI Yeah, I'm really loving these JVMs that I've got right now. I'm working with a designer at Marshall to see if we can come up with an unusual amplifier I can call my own. I've got a ton of Marshalls. In fact, I routinely buy a lot of old Marshall amps for each record—some of them get used, some are just for reference—and then I wind up selling them at the end of the year. Sometimes I think, Why don't I just keep them, you know? [laughs] But you can't keep everything. Otherwise, I would

have over 100 Marshall amps by now.

I am digging them, though. Marshall amps have body. By that, I mean, the sound that comes out of them has weight, a shape that's malleable. All the frequencies are covered. But you know, Hendrix didn't only play Marshalls. On the first record, he borrowed Noel Redding's Telecaster, and he used a Fender Twin on a few songs. The difference is, he was Jimi Hendrix! [laughs] You give me a Telecaster and a Fender Twin and I'd get nervous.

GW But as you point out, that was for recording. Did he ever use that setup live?

SATRIANI No. He realized that recordings and live performances were two different animals. What he used in the studio wasn't necessarily what he used onstage.

GW On this tour, is there anybody in particular you're looking forward to playing with?

SATRIANI Are you kidding? Everybody! [laughs] I look at the list and I'm like, "This is amazing!" I think one of the things they might do is have a kind of rotating jam, and it'll be different night to night. A lot of the playing will probably go on during the soundchecks and backstage. There will be plenty of time for the musicians to trade licks and compare notes and have fun.

I'm a big Doyle Bramhall fan, so I can't wait to play with him. I love his writing, his playing, his singing—the guy's unreal. I've tried to get him on a couple of G3 tours and it never worked out. He's really something. I don't know if I have anything to add to what he does. I might just stand on the side of the stage and go, "Wow!"

And Brad Whitford, too, he's great. When he starts playing, it's so solid and so right and so perfect that you just want to back him up and let him go.

GW Do you feel he's underrated? He's always seemed to be in the shadow of Joe Perry.

SATRIANI Certainly. I mean, I don't know the Aerosmith band politics, but both of them are fantastic, and they each have their own identifiable sounds and styles. Joe's guitar does seem to lead the Aerosmith engine, but Brad is a really powerful player. I can't wait to mix it up with him—and everybody. This is going to be like going to one of those rock and roll camps, only we get to play Hendrix every night. What can be bad about that?

I just can't wait to get out there and see the reaction from the crowd. Jimi's music touched people in so many profound ways. I imagine there will be a mixture of young and old fans, all there to pay tribute to the master that Jimi Hendrix really was. His music lives, man. It's as vital today as when he recorded it. **GW**

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THE SOUND AND THE FURY

Take control of music's wildest tones with
GUITAR WORLD's ultimate guide to recording modern metal.
BY JEFF TENYM ILLUSTRATION BY COJO "ART JUGGERNAUT"

AS THE COST OF DIGITAL audio workstations (DAWs) and recording equipment has come down over the years, it's become possible for musicians at all levels of income to produce their own songs. Unfortunately, this hasn't guaranteed that everyone's projects will meet with excellent results. Money still matters when it comes to hardware, software and the recording environment, as do the expertise and talent of the performers and producers.

For some music genres, low production standards may sometimes be perfectly acceptable. For example, some varieties of rock and folk are basic enough in instrumentation,

arrangement and rhythm to translate through even a raw recording, without impeding the listener's ability to gauge the quality of songwriting and performance.

But nothing could be further from the truth when it comes to modern, or extreme, metal. Badly produced metal will almost always result in a mush of sound, in which the quality of the material and performances is indeterminate. Much of the reason has to do with the music's particularly fast, complex and demanding drum parts and the challenges of reproducing them clearly. Double-kick drums are a prerequisite of the genre, as are the fast patterns and subdivisions that they employ. Then there's the dynamic complexity and speed of the snare performance,



Mastodon's
Brann Dailor

including techniques such as blast beats. Finally, there are the challenges of recording the high energy and drive from the cymbal work without rendering the mix abrasive.

Modern metal rhythm guitar techniques, such as tremolo picking and fast triplets, pose similar problems, especially when guitars are downtuned, as they usually are. It's easy for the sound to lose note definition and clarity, and this problem increases when tracks are stacked. This is further complicated by the need for the riffs to lock together with the kick drums and bass (which is also often tuned down). As the cap to it all, the vocals must sit atop the instruments and not become buried under the mass of sounds.

The basic challenge of producing modern metal can be summed up in one question: How do you capture the high intensity of the performances, as well as the heaviness and weight of the sound, while emphasizing definition, intelligibility and clarity? Under the circumstances, it's no wonder that the novice engineer/mixer will often deliver far from optimum results.

In this article, the first of two parts, I'll explain how to deal with these issues in ways that can make your recordings sound more professional. In the follow-up, I'll tell you how to plan, record, engineer and mix a world-class quality modern metal production, even on a tight budget.

BUDGETS AND THE IMPORTANCE OF DRUM TRACKING

SIMPLY STATED, THE vast majority of bad productions for this genre result from poor drum recording and processing. The drum kit's wide frequency range is part of the problem. The range of human hearing extends from 20Hz to 20kHz (though the range is narrower depending on age, hearing damage and so on). Unlike other instruments in a mix, the drum kit spans almost this entire range. Bass drum frequencies can extend to 40Hz, and splash cymbals will easily generate content in the upper frequencies near 20kHz.

And unlike electric and bass guitars and vocals, which typically emanate from a single source, a drum kit can easily contain upward of 10 pieces, including two kick drums,

one snare, four toms, hats, three rack toms and numerous cymbals. This makes achieving absolute individual control of the elements difficult, a subject I'll explore in next month's mixing article. For now, suffice to say that the drums will be a central focus of our study.

RECORDING WITH A STUDIO BUDGET

IF YOUR BUDGET ALLOWS you to record in a professional studio, consider yourself lucky. But as we've just learned, modern metal requires that the instruments are well defined and intelligible in the mix. For this reason, avoid studios with live spaces that are very ambient, as the added reverberations will muddy the recording. Instead, use a studio that has extensive acoustic treatment, with a very short reverb time—around 0.3 seconds. This will provide the tightest, most controllable results, particularly with the drums. Many studios have a drum room for this very purposes, giving the engineer great control over the sound.

If your budget allows you to track only part of the recording in a studio, I highly suggest that you devote it to the drums, due to the complexities of recording the instrument. When checking out a studio's offerings, make sure it has a live room with sufficient acoustic treatment (see previous paragraph), a mic selection suitable for recording drums (covered later in this article) and high-quality mic preamps. Since you'll be tracking some if not all of the other instruments in another facility (possibly your own home), make sure that the drum tracks are provided to you in a format that you can access. They may be saved as complete session files that can be opened or converted in the format in which they were recorded (Pro Tools, Nuendo, Logic and so on), or they can be raw audio files (such as WAV and AIFF) that you can import into your recording platform. If the tracks are provided as raw files, they should be fully cataloged so that you know what song each belongs to. You may have multiple takes, as well as numerous drop-ins, and it's imperative that you know where each one belongs in its respective song arrangement.

Once you have your drum files in a workable fashion, you can begin overdubbing the other instruments. If your budget doesn't allow you to record these tracks in a professional studio, you should be able to achieve great results on your own using a DI (direct input) box and digital amp emulation plug-ins. A high-quality DI box (around \$250) will allow you to record all the guitar and bass performances directly to your DAW. You can then use amp, cab and effect plug-ins to get exactly the sound you want, or you can re-amp the tracks through your favorite rig using a device such as the Radial X AMP Active Reamping Device. Even if your budget allows studio time to track guitars and bass, you can record these parts on your own using a DI box and bring the raw tracks into a commercial studio. As with the drums, the essential benefits of a well-designed acoustic space, high-end mic preamps and microphones can go a long way to help you

capture the right guitar tone. And since the tracks will be prerecorded, your time in the studio can be spent getting the sounds you want rather than capturing a performance.

Just like the drums, vocal tracks can benefit tremendously from a commercial studio's offerings. The facility will have not only the best gear for vocals but also a soundproof booth. In addition, an experienced engineer can be helpful in properly recording the wide dynamic range of vocalists and helping them with mic technique.

Once you have the instruments and vocals recorded, you should be able to do the majority of editing, processing and mixing at home. As the project approaches the final stages, you can transfer the session back to a commercial

ment is well suited to creating the tighter and more defined sound required by modern metal. First, avoid cube-shaped rooms—they display the worst acoustic properties due to the standing waves they create. A standing wave is a sound wave that remains in a constant position, and it can greatly exaggerate or de-emphasize frequencies associated with it. If possible, record in a fairly large room that is unusually shaped, with a high ceiling and walls that aren't parallel (parallel surfaces create standing waves). In particular, avoid ambient rooms and those with a lot of highly reflective surfaces, such as glass and tile. Set up the kit away from the walls as much as possible but without setting it up in the dead center of the room, as this is where soundwaves that bounce off the walls will converge and create standing waves. For that matter, microphones near the room's center will pick up sound reflections from the facing wall surfaces, and these reflections will meet the mics at slightly different times and cause phasing problems.



"Recording to a click track worked great. Without it, I was always a bit too fast."



—DAILOR

studio to take advantage of the more accurate critical listening space and monitoring. In this instance, you'll have to ensure that the software platform used for mixing is the same as the studios and also ensure that all the plug-ins you've used during mixing are installed at the studio.

RECORDING WITH A TIGHT—OR NO—BUDGET

THANKS TO MODERN technology, it's possible to complete a project with little or no money, and with high production standards, provided you have a few key pieces of equipment and a recording space. However, in doing so you'll have to be more vigilant about the ambience of your recording space than you would in a professionally designed studio. Many producers who are new to the genre, or bands going down the self-produced route, record the drum tracks in any acoustic space where the kit and microphones can be set up, such as a rehearsal room. In the process, they often fail to consider how the room's acoustics affect the drums' sound, and they take no measures to improve the quality of the space.

For example, a highly reverberant room can make the kit sound mushy, with drums and cymbals bleeding together and the bass drum overpowering the other pieces of the kit. Spot miking the drums—that is, placing the mics six to eight inches from the individual kit piece—can diminish the effect of ambience somewhat, but it won't eliminate room coloration. For that matter, the drum overhead mics, which are crucial to picking up the cymbals, will certainly be affected by the room's dynamics, as they are typically positioned 18 to 24 inches away from the cymbals.

The drum kit's metalwork—the hi-hats and crash and ride cymbals—is one of the most critical, but frequently overlooked, elements of metal production. In contrast to music genres where a considerable degree of ambience in the overheads is appropriate, metal productions require dry cymbals recorded with pinpoint accuracy. When drum tracks are recorded in a poor acoustic environment without taking steps to minimize ambience, room coloration will be apparent in not only the spot mics but also the cymbal mics. As a result, the cymbals will lack the attack and pinpoint accuracy required for the music's high-end energy and drive.

You can take a few simple steps to ensure your environ-

ment is well suited to creating the tighter and more defined sound required by modern metal. First, avoid cube-shaped rooms—they display the worst acoustic properties due to the standing waves they create. A standing wave is a sound wave that remains in a constant position, and it can greatly exaggerate or de-emphasize frequencies associated with it. If possible, record in a fairly large room that is unusually shaped, with a high ceiling and walls that aren't parallel (parallel surfaces create standing waves). In particular, avoid ambient rooms and those with a lot of highly reflective surfaces, such as glass and tile. Set up the kit away from the walls as much as possible but without setting it up in the dead center of the room, as this is where soundwaves that bounce off the walls will converge and create standing waves. For that matter, microphones near the room's center will pick up sound reflections from the facing wall surfaces, and these reflections will meet the mics at slightly different times and cause phasing problems.

Room coloration can also soften rhythm guitar and bass tone, and reduce note clarity and definition. For those reasons, avoid setting up the cab next to a wall or in the dead center of the room, and suspend blankets around the front and back of the cab. If you have foam sofa cushions, you can use them to build a small wall in front of the cab, which will also help minimize room coloration.

Likewise, when recording vocals in this scenario, build a 360° vocal booth, again with blankets and duvets, and if possible enclose the rear of the microphone diaphragm in an arc with two suspended foam cushions.

EQUIPMENT

WHEN RECORDING EXTREME METAL, or any type of music for that matter, the equipment used for tracking is the most essential element in the production chain. For this reason, it's crucial that you get the right sound from the drums, bass and guitar at the source before you record. Don't assume you can "fix it" in the mix, because some things, like the effect of room ambience and mic placement, cannot be altered once an instrument is recorded.

Certainly, some specific styles and makes of gear are better suited to modern metal than others, but there is no right choice when it comes to equipment. Every artist and producer will have his own opinion on the matter. Regardless of what equipment is used, certain issues are relevant and must be considered if you want your recording to sound its best.

DRUM HEADS: TUNING AND DAMPING

OLD, PITTED DRUM SKINS will greatly impede a drum's ability to resonate and project properly. New drum skins are the foundation of good drum tones. The skins should be stretched, tuned and, if necessary, dampened with a product made for this purpose, such as Moon-gel damper pads, rather than gaffer tape. A drum's resonator head, which is opposite from the batter head—the side you hit—needs to be changed from time to time as well. Even though resonator heads are never hit, they eventually dry out, which prevents them from flexing and vibrating correctly and causes inferior drum tone.

It is advisable to put new heads on the drums at least one day prior to the recording session and to use them for just one rehearsal to allow them to settle in properly. The kick drum heads may not require replacement, since they tend to last much longer than the other heads. Ensure that a

MIC PLACEMENT FOR DRUMS AND CABINETS (SEE TEXT FOR DETAILS)

Fig. 2

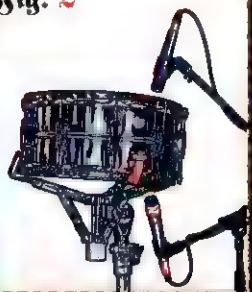


Fig. 3



Fig. 4



slam-patch is used on the kick's batter head to increase attack, and keep both heads tuned very low, usually within just a single turn from being finger tight. This will enable the right "weight" and movement of air from the kick drum. Snare tunings vary depending on taste, but if the performance involves a lot of faster rolls, stick drags and ghost notes, the batter head should be very tight to enable the right stick response. If your snare drum tends to ring, try using a drumhead that is less resonant. I've used Evans snare heads and have had good results with the company's "dry" models.

For the toms, opt for smaller drum sizes, but again with relatively low tuning. However, avoid having the batter and resonator heads tuned to the same tension. While doing so will increase projection, it will result in a less-pleasing tone, without the pitch bend that is a desirable part of the modern metal tom sound.

DOWNTUNING: STRING GAUGE AND INTONATION

WHILE MANY MODERN METAL guitarists and bassists use drop C and B tunings these days, I've encountered very few players who compensate for the lack of string tension by using higher-gauge strings. This is unfortunate. Tuning

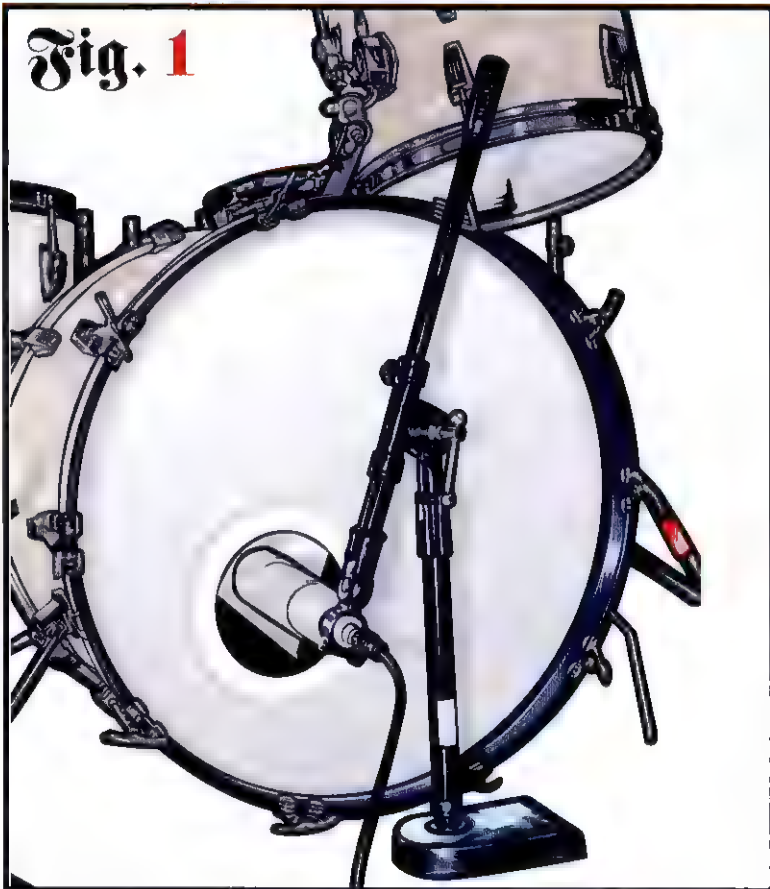
down a standard-gauge string can result in poor tone, because the string is much more slack than it was intended to be. For drop B tuning, I recommend guitarists use a minimum gauge of .056 for the 6th/lowest string; for basses, I suggest .130. If the entire instrument is tuned down, be sure to use heavier gauges for the entire set. Similarly, many musicians fail to have their instrument re-intonated for dropped tuning, which can cause tuning problems, particularly when rhythm guitar parts are stacked up.

In addition, it's essential that you place a fresh set on your instrument just before you start tracking and again after four or five hours of constant use. Bass strings tend to start going dead even before this, so you may want to change them more frequently.

VOCAL SCHEDULING

ALTHOUGH OBVIOUSLY NOT equipment in the traditional sense, the vocalist's "instrument" is too often overlooked, and consideration must be given to the scheduling of vocal performances for extreme metal music. A vocalist can sing only a finite number of hours per day, and I know few who can do so for more than two hours. For this

Fig. 1



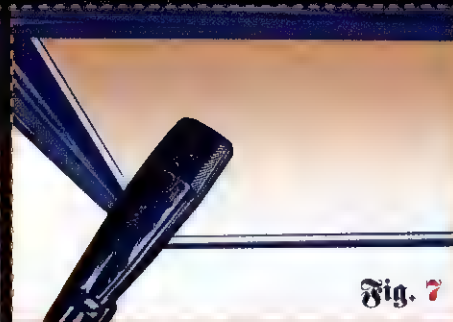
reason, it seems pointless to leave a certain number of days to complete the vocals after the drums, bass and guitars have been tracked. Instead, schedule the vocals throughout the guitar and bass recording sessions, and designate a separate day for recording clean vocals, as aggressive vocal styles tend to affect a singer's range.

MIC SELECTION, PLACEMENT AND THE TRACKING PROCESS

Drums

COMMERCIAL STUDIOS HAVE a wide range of microphones to work with, but if you're recording on your own, you may lack the variety and quantity of mics, cables and stands necessary to the task. If so, be prepared to spend some portion of your budget renting the necessary gear.

Regarding variety, you should use dynamic mics for the drums and condenser mics for the metalwork. Purchasing or renting the dynamic mics for the kit shouldn't be a large expense, as these tend to be cheaper workhorse microphones



that can be used for live work as well as studio applications.

For the kick drum, you should take care to mic the resonator head and the batter head. The resonator head gives the drum tone weight, while the resonator head provides attack. For the resonator head, use a wide-diaphragm dynamic, such as the Shure Beta 52, AKG D112 or Sennheiser RE20. Place the mic either in front of the kick resonator head (but away from the overly "boomy" center of the skin/drum) or half inside the resonator's sound hole, if it has one (**FIGURE 1**). At the same time, you can mic the kick drum internally with a standard-sized diaphragm dynamic, such as a Shure SM57 or Sennheiser 421. Focus the internal mic about four to six inches from the batter head, pointing its diaphragm (the mic's head, or capsule) just off the batter head's center. If access to the batter head is a problem due to the size of the resonator's sound hole and access for mic stands, consider using the Shure Beta 91, which has a flat profile and is well suited to this purpose.

For the snare, either standard Shure SM57s or Beta 57s should provide the right results. As with the bass drum, you'll want to mic the batter and resonator heads (**FIGURE 2**). For the batter, start with the mic about one inch above the head and an inch to an inch and a half away from the snare rim top, toward the drum's center. Aim the diaphragm toward the rim for more "crack" or toward the head's center for more stick noise. Moving the mic closer to the batter head will increase bass frequencies, due to the proximity effect, which causes a low-end boost when a source is close to a microphone. The resonator mic should be positioned directly beneath the batter mic to ensure consistent phase relationship between the two. Set the resonator mic three to four inches from the head, with the diaphragm aimed at the snare's wires, which should be positioned directly above the diaphragm. If you have only one mic available for the snare, place it horizontal to the drum's shell and point it at the side of the snare from five to six inches away. This will capture the top and bottom tones together. While it won't give you as much control as using two mics, the mic's greater distance from the heads will



help eliminate many of the unwanted frequencies that the top and bottom spot mics often contain. Whichever method you use, be sure that the mics are pointed away from the hats to help isolate the snare sound.

I have always found correctly positioned Sennheiser 421s excellent for miking toms. Make sure you position its filter switch to "M" (for Music) rather than "S" (for Speech); the "S" position rolls off the bottom end, which we don't want to eliminate. Mic the batter heads, using the suggestions given for the snare. If Sennheiser 421s aren't available, then the cheaper clip-on Sennheiser 604s also provide admirable results and eliminate the need for mic stands.

Getting the right condenser mics for the metalwork will be more costly, but the expense is well worth it. Dynamic mics lack high-end clarity and are far less natural sounding for overhead applications, as they require some creative EQing. I suggest AKG 414s, which will provide a detailed reproduction of the cymbals, hats or ride. If you have the money, opt for the superb Neumann KM 184 small-diaphragm pencil condenser mics or the more expensive wide-diaphragm Neumann U87s or U89s. To improve separation between the metalwork and drums, ask the drummer to raise the cymbals as high as he can without impeding his performance or comfort.

Some condenser mics will let you select the diaphragm's polar pattern—that is, how sensitive it is to the directionality of sound. A cardioid pattern is ideal, as it will minimize room effects and colorization. Other options, such as figure-of-eight and omni polar patterns, are undesirable, as they widen the mic's pickup pattern.

Concerning placement for the hat mic, don't mic too closely—it can make the hats sound clunky. Keep the mic at least six to eight

inches away. You can minimize bleed from the snare by pointing the diaphragm toward the hats and away from the snare, or place the mic so that the hats are between it and the snare (**FIGURE 3**).

When miking the ride cymbal, maintain a distance of at least six to eight inches and point the diaphragm at the bell (**FIGURE 4**). If you have enough mic preamps to mic each cymbal individually or even in pairs, do so. If your drummer has a china cymbal, give it its own mic, and be sure to keep the overheads away from it. China cymbals are incredibly loud and have a tendency to bleed into other mics.

I must mention again how important the overhead mics are. Many producers put up and reference a spaced pair of overheads before any of the other mics, as they feel this gives them a representation of how the overall kit is interacting with the room, what tuning alterations need to be made and even what the most appropriate mic selections will be.

If you don't have enough preamps to mic the cymbals individually or in pairs,

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a pair of overhead mics will suffice. As mentioned before, keep the overheads 18 to 24 inches away from the cymbals, and aim the diaphragm at the rim of the cymbal (**FIGURE 5**). Place each of these the same distance from the snare to ensure a stereo image that doesn't pull to one side (many engineers use a piece of string to measure this). In addition, observe the 3:1 rule: the distance between the overhead mics should be roughly three times the distance from the cymbal nearest to the mics. For example, if the cymbal closest to one of the overhead mics is 20 inches away, then the distance between the two overhead mics should be roughly 60 inches. Observing the 3:1 rule will reduce phase problems from using two mics in close proximity, but it is an ideal, not an absolute. Pay attention to the distance, but let your ears be the judge.

Once you have everything set up and miked, record clean hits of every piece in the kit, including the cymbals. You can use these as individual samples during the mixing stage to replace any missing or poorly played hits. You can also use them to create your own drum sample library, which can be useful for other recording purposes, some of which I'll hit on below and in next month's article on mixing.

Bass

IT'S ASSUMED YOU WILL record the bass both as a direct injection signal and with a microphone. The degree to which the bass is detuned will make a difference in what microphone you use. A smaller diaphragm dynamic mic like the Shure SM57 can provide a much tighter low end than a wide-diaphragm dynamic, such as the Sennheiser RE20 or AKG D-112, due to its sub-200Hz roll off. Still, if you have both types of mic, it's worth experimenting with each to see how it sounds. If the low end is still a bit boomy, back the mic away from the cab one inch at a time until the sound is tighter.

Consider splitting the bass DI signal to a secondary amp, amp/cab emulator or software modeler that's been set up to provide the all-important distortion element of the bass sound. A separate channel for the distorted tone will give you greater control over the sound. In addition, experiment with the DI signal using modeling software or hardware to create dirty-clean tones that can complement and strengthen your bass sounds.

If possible, track the guitars before you record the bass. You can usually achieve a much tighter performance by locking the guitars to the drums first. This will help you ensure that the bass is synced with both and that its frequency content is appropriate to the context.

Guitar

MIKING THE GUITAR IS relatively easy. You don't need room mics or any microphone further than six inches from the

source, nor will you need to mic the rear of the cab. Dynamic mics are better suited than condensers to recording down-tuned guitars. Capturing the right rhythm sound is usually as simple as placing a Shure 57 or a Sennheiser 421 on the best-sounding speaker within a 4x12 cab. If you find that one of the bottom speakers sounds best, turn the cab on its side so that the speaker isn't close to the floor. This will help minimize the chance of unwanted ambience from floor reflections.

With regard to mic placement, the tone will be brightest at the dust cap (the speaker's center) and boomiest near the grille cloth. I suggest starting out with the mic just off the speaker's center and close to the grille cloth but not touching it. If the sound is too bright, move the mic toward the speaker's edge until you achieved the desired tone; if it's too boomy, or not tight enough, move the mic away from the speaker in half-inch increments until you achieve the desired amount of low-end definition and clarity.

You can also reduce brightness by placing the mic off axis. An on-axis mic is pointed 90° perpendicular to the grille cloth (**FIGURE 6**). Placing the mic from 45° to 85° off-axis relative to the grille cloth will reduce the brightness (**FIGURE 7**). I recommend trying an off-axis placement that is around 70° to the grille cloth but pointing in toward the speaker cone.

Additionally, many producers will use their favorite guitar mics in on- and off-axis configurations simultaneously to give them a broader range of rhythm tones. When doing so, the capsules of both mics should be placed as close to one another as possible to reduce phase problems when the two signals are combined.

I recommend tracking two rhythm guitars for each side of the stereo picture, unless there are extremely challenging guitar parts, in which case stick to one rhythm guitar per side to avoid creating a muddy sound. When recording two guitars per side, vary the tone between takes, either with the guitar, amp, cab or mic, as this will help produce a thicker tone.

Vocals

WHILE A CONDENSER MIC is typically better suited to vocals than a dynamic mic, that doesn't mean it's the right choice for every vocalist. For that matter, you can't know which mic of either variety is best for your vocalist without some trial and error.

I suggest recording a quick test with your singer, using two or three vocal mics placed with their diaphragms as close together as possible. Record a vocal take using all the mics simultaneously, then listen to the results and determine which mic you prefer. It's essential that the singer stand the correct distance from the mics, as the proximity effect has a huge effect on the sound. Once this has been established, place a pop shield at least three inches from the mic, and

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make sure that the vocalist remains at the same distance from the pop shield for the entire recording. Your singer can create a reference point by placing his hand perpendicularly between his mouth and the shield and noting the number of fingers he can fit within the space. Taking this step will ensure consistent volume and tone from one vocal take to another and over the selection of songs. (Note that you can achieve different tones for harmony and backup vocals by having the singer move to a different position relative to the mic.) If breath blasts are still a problem, experiment with placing the microphone slightly off axis (facing toward, but not directly in front of, the mouth area), so that the breath blasts go past the diaphragm rather than directly into it.

CLICK TRACKS AND DRUM POST PRODUCTION

ON MANY MODERN metal productions, the drum tracks are often altered to improve the quality of the performance. Often, the tracks include elements that weren't performed at all but rather were added by the producer using samples. Most producers are loathe to discuss the post-recording work they perform on the drum tracks, and the drummers themselves are even less likely to own up to it, for obvious reasons.

For modern metal drum performance, accuracy is more important than vibe, feel or groove. The kick drum work and the beats, patterns, subdivisions and syncopation involved demand the highest standard of precision and accuracy. However, in many instances the drummer simply can't perform the parts with the accuracy required, leading producers to use various methods to edit, quantize (fit to the beat) or build patterns that make the drum track sound tighter. Doing so is one of the specific engineering challenges of the modern metal.

A click track is essential to this task. It provides an essential reference point that helps the drummer keep time and turn in the tightest performance possible. It also helps the producer after the fact by giving him a grid-like guide on which he can edit and quantize beats and build new patterns that make the drum performance sound more accurate.

Recording to a click track has become a staple of the modern metal method. Slayer's Dave Lombardo, one of the world's finest metal drummers, told *Modern Drummer* in its September 2006 issue that he recorded all his parts for the album *Christ Illusion* to a click track. He said, "There was one tune where we wanted to speed up the ending, so we turned the click off at that point. But that was it. You have to be able to play to a click today. I really like using one. It's helped me a lot."

Mastodon's Brann Dailor is another metal drummer who has changed over to playing with a click track. He told *Rhythm*

magazine in the April 2009 issue that he played to a click track for the first time when the group recorded its most recent album, *Crack the Skye*, at the urging of the album's producer, Brendan O'Brien.

"Brendan said, 'Look, let's just get it up and see how you get on, if it doesn't work, we'll lose it.' But it worked great... With a lot of our songs they'll start with a theme, then go somewhere else with a heavier feel, then return to the first theme again. And so I have to be careful that when we return to that part, it's the same tempo as we started...I was always a bit too fast [without a click] when we were recording. Then you have to think very hard about slowing yourself down, [and] then it feels too slow. It's a nightmare."

There are a few ways to create a click track. Your DAW will have a simple click-style metronome that can be turned on or off, and this signal can be sent to your drummer's headphones for reference. However, a heavier-sounding tone is often required, and some producers will simply build a click track on their own, then loop it for the duration of the song. For the main accents, such as the first beat of the bar, a piercing tone with plenty of body, such as a cowbell, will work fine. A guide guitar can be recorded on a separate track to give the drummer a reference point for the song.

Once you've worked with a click track, you'll begin to appreciate its benefits. To help you get started, here are five production tools and techniques that a click track facilitates, each of which you can use to improve recorded performances.

1. Playlists

PLAYLISTS ARE A particular function within the Pro Tools platform, but I'm using the term here as a generic reference to recording multiple takes within the same arrangement. A DAW lets you comp together multiple takes easily and quickly. The various takes can then be compared and the best parts selected and assembled into a composite performance. Recording each to a click track ensures that the various takes match up.

2. Edits

EDITS ARE FIXES within the track itself. If you want to fix a mistake in the second verse, it might be as simple as copying the same pattern from the first verse and pasting it in place of the bad pattern. Again, a click track is required for the timing of each part to be in sync. This technique can work to varying degrees of success with all instruments, as well as vocals.

3. Overall Quantization

WHILE PLAYLISTS AND edits allow you to utilize the best parts of the performances, quantization lets you tighten up the re-

cording by moving individual hits so that they fall exactly on the beat. The Elastic Time function within Pro Tools is a powerful and effective method of quantizing drums without causing glitches or artifacts (except in extreme cases; see below). Using time compression and expansion algorithms, Elastic Time lets you stretch waveforms in real time. To do so, however a tempo needs to be allocated as a reference. This is where a click track is beneficial. While it's possible to quantize performances that haven't been recorded to a click track, it's much easier to do so when they have, and the results will sound more natural.

4. Kick Quantization

IDEALLY, ELASTIC TIME should be applied to all the drum tracks collectively, to retain the phase relationship between these sources. However, it's not a cure-all, especially when it must be used to such an extreme that glitches and artifacts result. Excessive quantization can be unforgiving with hats and overheads, resulting in an unnatural sound. However, you may find that only the kick drum is in need of quantization. As it is the most challenging part of the extreme metal drum performance, the kick drum

is usually the one part in greatest need of help, and tightening its performance relative to the other instruments may make the overall track sound much better.

5. Kick Building

SOME KICK DRUM parts are so challenging that it's best to forego the drummer's footwork altogether and build a kick drum track entirely from samples. Again, a click track will make this task much easier. Grid lines within the DAW's edit window will show where the beats fall, making it easy to place and copy kick drums within the track, whether the kick pattern is based around 16ths, 32nds or triplets. Once a section is completed in this manner, it is a simple enough process to copy the bass drum patterns over to where the section is next repeated.

While it's not impossible to build a kick drum track when a click track hasn't been used, it is incredibly difficult and time consuming, as you'll have no grid on which to place the beats. Furthermore, once you've completed the kick drum part for one section, you won't be able to copy and paste it onto the next section, as the drummer's tempo will have undoubtedly drifted and the kick patterns will not line up properly.

However, the success of kick drum quantization and building depends on how well the edited track syncs up with the original kick drum signals that may still be apparent on the tracks recorded with the overhead mics. If the sync is noticeably off, you'll hear a "flam" as the edited and original signals are played back—a sort of blurring of the kick drum sound that will make the performance sound inaccurate, despite your best efforts.

Techniques can be employed during the tracking stage to minimize kick drum bleed. The drum can be covered with blankets to limit the amount of bleed onto the other mics. Another solution is to pack the kick drums with pillows and blankets and push them right up against the batter head, so that the only noise that the bass drum makes is the slap of the beater hitting the head. Both methods will minimize the sound level from the kick drum, making any bleed onto the overheads irrelevant. Finally, a bass drum trigger pad can be used, which will give the drummer the sensation of hitting a drum but produce no sound.

As an alternative, the drummer can be asked to simply stop playing on particular sections where the kick work will need to be built from scratch, thereby removing kick bleed completely. This technique works well, but it could be confusing for the drummer and may cause him to lose the groove and feel.

It takes skill and experience to build a kick pattern so that it's effective and perceived as authentic. Certainly, most producers would prefer to have the drum parts performed live and accurately. But much of the time, building a track in this fashion will be the best way to establish a strong production standard.

Next month: how to mix modern metal. **GW**

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50 CHORDS YOU NEED TO KNOW!

Guitar World presents a compendium of great chord fingerings, voicings and riff ideas that every aspiring rock guitarist should master.

BY JOHN BISHOP

Have you ever listened to some of the more unusual chords your guitar heroes strum and wondered how to play them? Or heard even a familiar-sounding chord that's obviously played differently from the more common method? Well, you won't be confused any more, because this month, I'm going to show you 50 chord-based moves that every guitarist should have in his or her arsenal, including fingerings and voicings used by players like Eddie Van Halen, Joe Satriani, Tom Morello, Stevie Ray Vaughan, John Frusciante and many others.

We'll begin with relatively simple power chords and triads and move on to some more complex and evocative chord qualities that have made their way into the rock and roll lexicon over the past 40 years. In the commentary to follow, I'll sometimes refer to various chords as "voicings." This is just a fancy name for how many notes there are in a chord and the order in which these notes are "stacked." For example, an A

major chord contains the notes A, C# and E. A guitarist can choose how to play, or voice, this chord on the fretboard; notes can be moved up or down an octave or doubled in different orders to create new sounds. Many of the chords in this lesson sound good precisely because of the voicings used, so it's well worth learning them and incorporating them in your playing vocabulary.

For each chord type we have referenced iconic songs and bands that have used the chord in question, and this will help to put its use and sound in context. The chord types are grouped into the following categories: *triads, sus chords, add chords, seventh chords, extended chords, ninth, 11th, 13th, altered dominants and slash chords*. Each example is accompanied by a brief explanation of its intervallic construction, with the objective of helping you memorize the chord structure and experiment with your own voicings, variations and inventions.

Many of the examples presented herein have as their theoretical foundation the major scale harmonized in thirds. Take, for

example, the C major scale (C D E F G A B); if we stack thirds from C we get C, E and G, which create a C major triad. If we continue this process we add B (the major seventh), D (the ninth) and so on, right up to A (the 13th). If we start on the second note, D, then a D minor triad (D F A) is generated, and so on.

Another area this lesson touches upon is the *altered dominant* chord. This type of chord has a root, major third and minor seventh, with the addition of either a ♭5, #5, ♭9, #9 or any pairing of a fifth and ninth that are "flatted" or "sharp-ed."

For "slash chord" notation—so called because a diagonal slash is used—remember that the first letter (the one on the left side of the slash) indicates the chord and the second letter signifies the bass note. For example, the chord name A/B indicates an A major triad (A C# E) played over a B bass note.

As with any list, one runs the risk of omitting someone's favorite chord, so feel free to submit your personal favorite chord and maybe we'll include it in the next 50.

GET THE TONE

For the recorded examples accompanying this lesson, featured on this month's CD-ROM, we used James Tyler SE and Gibson ES-335 guitars and a Fender Deville amp. The delay and chorus sounds were created with the Damage Control Timeline pedal, and the drive came from a T-Rex Mudhoney. Any acoustic or electric guitar will be suitable for trying out the chord ideas in this lesson.

TWO-NOTE CHORDS

FIGURE 1 Root-fifth power chord and root-sixth extension

Let's start with a chord that comprises only two notes. Pairing a root note with a perfect fifth above it—meaning the first and fifth degrees of the major scale—produces the mighty *power chord*. Countless rock bands have used this chord to great effect over the past 50 years. You can create a classic blues-rock-style rhythm pattern by alternating the fifth with the sixth (think Chuck Berry's "Johnny B. Goode"). The example shown here is in the style of classic rock bands like AC/DC. Notice the octave doubling of many of the notes and the powerful roar of the open strings.

FIGURE 1

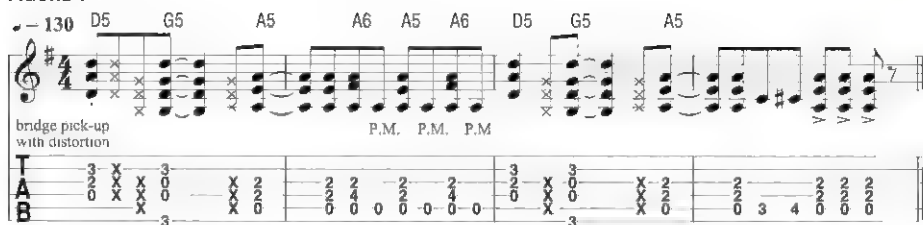


FIGURE 2

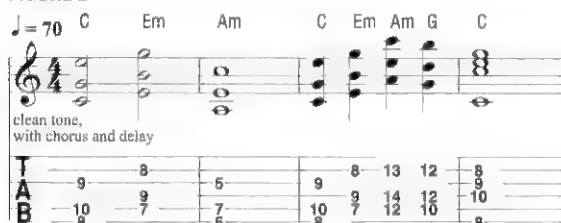
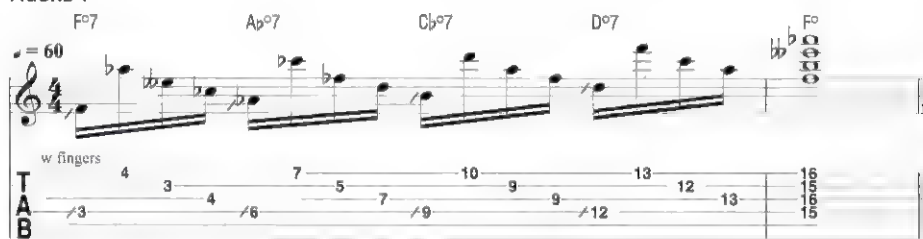


FIGURE 3



FIGURE 4



TRIADS

FIGURE 2 Eric Johnson-style major and minor triads

The *major* and *minor triads* are three-note chords, as the term suggests, and are constructed of a root, third and fifth (1 3 5), a minor triad having a lowered third (1 b3 5). You can create plenty of color with these simple chords if you finger them in an imaginative way. To create an Eric Johnson-style open voicing, transpose the third of the triad up one octave. Instead of being buried in the middle of the voicing, the third is now the top note and is heard as the "melody" note.

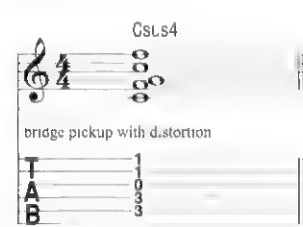
FIGURE 3 The augmented triad

The *augmented triad* has a sound and formula similar to the major triad, the only difference being its fifth, which is raised (1 3 #5). It's constructed of a major third stacked upon a major third, and the raised fifth is a major-third interval away from the octave-higher root note. In this way, the augmented triad is like an equilateral triangle in that the notes are symmetrically spaced and equidistant. The chord has a somewhat unstable, longing quality that heightens the feeling of tension and release in the resolution of a V-I (five one, or "dominant-tonic") cadence. A well-known example of the augmented triad in action is in the intro to the Allman Brothers' celebrated

FIGURE 5



FIGURE 6



live version of the T-Bone Walker slow blues "(They Call It) Stormy Monday," as heard on At Fillmore East.

FIGURE 4 The symmetrical diminished seven chord

The *diminished seven chord* has a spooky quality that is effective for creating tension and has been used for hundreds of years by great classical composers such as Bach, Mozart and Beethoven to add drama to their compositions. Spelled intervallically 1 b3 b5 b7 (or 6), it is theoretically constructed of consecutive, or stacked, minor third intervals, and because of this *symmetrical structure* you can take any diminished seven chord fingering you know and shift it up and down the fretboard in three-fret intervals and still have the same chord, but in a different inversion. Good examples of the diminished seven chord's use in a modern, popular context are the songs "Ghost Town" by the Specials and Queen's "Bohemian Rhapsody."

SUS CHORDS

FIGURE 5 Tom Morello-style Dsus2

If we take a major or minor triad and replace its third with the second or perfect fourth scale degree, it becomes a *suspended second* or *suspended fourth* chord (*sus2* or *sus4*, respectively). *Sus2* chords sound great with distortion, and if using drop-D tuning (low to high, D A D G B E), we can easily finger a massive, "tall" six-string power chord voicing with the *sus2* note on top. This example is in the style of guitarist Tom Morello from Rage Against the Machine and Audioslave and is also reminiscent of Ty Tabor from King's X. Try taking the *Dsus2* voicing shown here and moving it up the neck one fret at a time, barring your index finger across all six strings like a capo.

FIGURE 6 Steve Vai-style Csus4

This chord is the open *Csus4* fingering that Steve Vai uses at the beginning of the David Lee Roth song "Yankee Rose." This shape is a

FIGURE 7

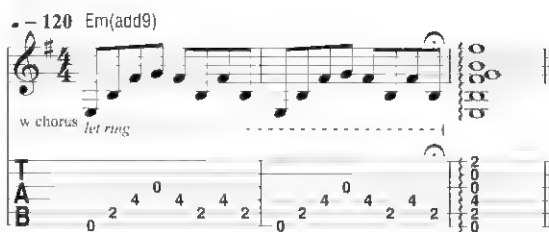


FIGURE 8

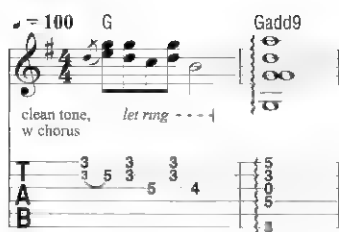


FIGURE 9

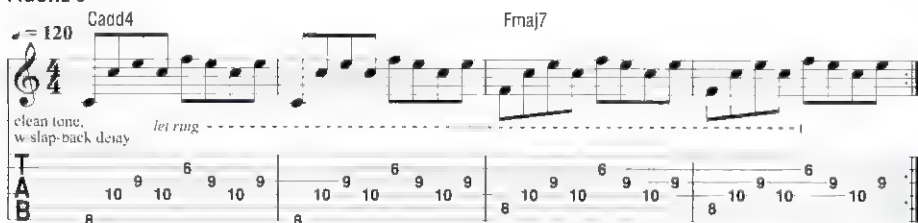
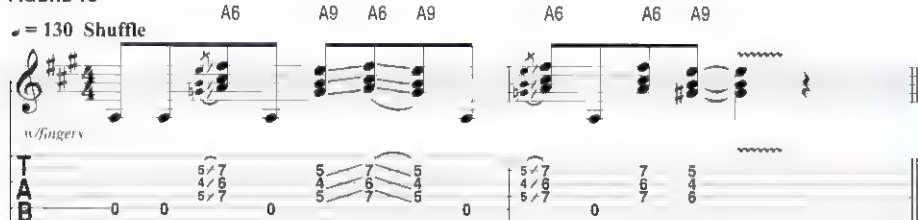


FIGURE 10



bit more difficult to shift up the neck than the previous one, and for that reason it works best in this particular key, with the open G string included.

TRIADS WITH EXTENSIONS ("ADD" CHORDS)

FIGURE 7 Minor-add9, à la Metallica and the Police

You can *superimpose* various notes upon a triad to create an "add" chord. Let's start by taking a minor triad and adding the major second scale degree, which, if transposed up one octave, is commonly referred to as the ninth. This creates a *minor add2* chord (alternatively referred to as *minor add9*). Metallica are fond of this type of chord for their quieter clean guitar parts, and Andy Summers has used it in several hit songs with the Police. Pink Floyd's David Gilmour has also made great use of this type of chord.

FIGURE 8 Jimi Hendrix-style add9

Jimi Hendrix often used open strings to embellish his fretted chord shapes. This example includes a unison G (fifth fret on the fourth string and the open third string), which creates a rich chorusing effect. Use your thumb to fret the low G note on the sixth string, just like Jimi would. Fingering the ninth, A, with the pinkie on the first string gives you a Gadd9 chord. For a neat effect, try shifting this fingering shape around to first, sixth and eighth positions while leaving the open G string ringing as a drone.

FIGURE 9 Joe Satriani-style add4

If you add the fourth scale degree to a major triad, it clashes with and "rubs against" the

major third, due to the two pitches being a half step apart (the equivalent of one fret's distance). You can use this harmonic turbulence to your advantage to create sparking arpeggio parts. Bands like Def Leppard are fond of the *major add4* chord, as is Brian Adams ("Run to You"). The example presented here is based on the fingering Joe Satriani uses at the start of "Always with Me, Always with You."

FIGURE 10 Stevie Ray Vaughan-style major six chord

If we take a major triad (1 3 5) and add the sixth scale degree, we get a *major six* chord (1 3 5 6), commonly referred to simply as a *sixth* chord. In this example, a soulful Stevie Ray Vaughan-style medium-tempo shuffle blues accompaniment is created by sliding an A9 chord shape up two frets, which transforms it to A6. As this figure demonstrates, the fifth is often omitted in a sixth chord, with the sixth taking its place.

SEVENTH CHORDS

FIGURE 11 Eddie Van Halen-style minor seven

A *seventh chord* is any four-note entity consisting of a triad with a major or minor seventh scale degree added. (The minor seventh is also commonly referred to as the "flatted" seventh.) There are a variety of seventh chord types, or *qualities*, depending on the combination of triad and seventh used. If we take a minor triad and add a minor seventh, the result is a *minor seven* (m7) chord (1 ♭3 5 ♭7). This example features a cool, "guitar-istic" voicing for C#m7 (C# E G# B) that includes the open B and high

E strings and is similar to the fingering Eddie Van Halen uses at the beginning of "Panama."

FIGURE 12 Brent Mason-style dominant seven

Adding a minor seventh to a major triad produces a *dominant seven* chord (1 3 5 ♭7). There are many great songs that use fairly standard dominant seven fingerings. This example demonstrates one way in which clever modern country guitarists like Brent Mason creatively outline a dominant seven chord (in this case, A7) within a riff without actually playing all the notes of the chord together at once.



Major seven, John Frusciante style

➔ Adding the major seventh to a major triad yields a *major seven* chord (1 3 5 7). This example uses a major seven voicing that brings to mind the Red Hot Chili Peppers' classic ballad "Under the Bridge." You can use your thumb to fret the bass notes, as former RHCP guitarist John Frusciante often does.

FIGURE 14 Minor seven flat-five, Robben Ford style

If you take a minor seven chord and lower, or flat, the fifth, you get what's known as *minor seven flat-five* (m7♭5), spelled 1 ♭3 5 ♭7. This is the seventh seventh chord ("vii°") of the harmonized major scale, and it is used predominantly in jazz, but it is also often employed as a cool chord substitution in blues. Players like Robben Ford use the m7♭5 chord to create a dominant ninth sound by playing it off the third of the dominant chord. For example, playing

Bm7^b5 (B D F A) over a G bass note (B being the major third of G) creates a G9 sound (more on this later). Here we're using three different fingering shapes and positions of Bm7^b5 to create a G9 sound. Notice how each voicing is approached from one half step below, and hear the bluesy flavor this adds to the proceedings.

FIGURE 15 Beatles-style dominant seven sus4

Replacing the third of a dominant seven chord with the fourth creates a *dominant seven sus4* (7sus4) chord (1 4 5 ^b7). In this example, Beatles fans will recognize a sound very similar to the signature intro chord to one of the band's early hit songs. This voicing is also commonly used in today's popular music.

FIGURE 16 Led Zeppelin-style minor-major seven

The minor major-seven chord is a minor triad with a major seventh, spelled 1 ^b3 5 7. It has a haunting and unsettled sound when heard on its own and is effective when used as a passing chord within a minor-key progression, as demonstrated here. Many songs have featured this move over the years, such as Led Zeppelin's "Stairway to Heaven" and the Beatles' "Michelle" and "Something."

NINTH CHORDS

FIGURE 17 Minor major-nine: the "James Bond" chord

A *ninth chord* is a seventh chord with a ninth stacked on top. (Remember, the ninth is the second scale degree one octave higher.) If you take a minor major-seven chord and add a ninth on top of it, you get an even more complex, intriguing chord known as *minor major-nine*, spelled 1 ^b3 5 7 9. The sound of this chord brings to mind the theme music heard in the many James Bond movies. Notice how the open strings in this voicing add sparkle to the chord's flavor. Shaken, not stirred.

FIGURE 18 George Benson-style minor nine

Adding the ninth to a minor seven chord produces a cool, sophisticated "smooth jazz"-flavored chord known as *minor nine* (1 ^b3 5 ^b7 9). This example begins with an interesting voicing and tricky fingering shape for Am9 (A C E G B) comprising two perfect-fifth intervals separated by a minor second. Using the open A string as a bass pedal tone, we then shift the same fretted chord shape up to eighth position to create an equally intriguing-sounding Am13(no3) chord. This is followed by a more conventional Am9 voicing, one often used by jazz guitarists such as George Benson.

FIGURE 11

♩ = 120 C[♯]m7 Badd4/D[♯]E5 A5

FIGURE 12

♩ = 155 A7 w/pick and fingers w slap-back echo

FIGURE 13

♩ = 140 A B Ema7

FIGURE 14

♩ = 160 G9

FIGURE 15

G7sus4

FIGURE 16

♩ = 100 Am(maj7) Am Am(maj7) Am7 Am6 Fmaj7

let ring

FIGURE 17

Em(maj9)

w/tremolo

FIGURE 18

♩ = 100 Am9 Am13(no3) Am9

w/chorus let ring

FIGURE 19 Major nine, a Smiths favorite

The *major nine* chord (1 3 5 7 9), formed by adding the ninth to a major seven chord, has a mellow and calming sound. Guitarist Johnny Marr often used extended, upper-structure chords in his playing with the Smiths, and the major nine voicing shown here is one of his favorites.

FIGURE 20 Steve Vai-style major nine voicing

This example features a Steve Vai-style "pretzel fingering" for a major nine chord, requiring a bit of a stretch and a limber fretting hand.

Tracks on the albums *Flex-Able* and *Passion and Warfare* feature this beautiful-sounding voicing. Be sure to employ the fingerings indicated for this chord. You'll find that the shape is considerably easier to form in the higher positions (although still not easy).

FIGURE 21 James Brown-style dominant nine

The *dominant nine* chord, spelled 1 3 5 ^b7 9, is a dominant seven with the ninth added. This chord is employed in many musical genres, but it is particularly appealing when used in funk riffs and grooves. Dominant nine chords are

FIGURE 19

Emaj9 Gmaj9 Amaj9

- 100

w chorus

TAB

Emaj9	Gmaj9	Amaj9
7	10	12
9	11	13
7	9	11
7	10	12

FIGURE 20

= 100
 w bar
 w chorus
 TAB

FIGURE 21

FIGURE 22

[illegible]

FIGURE 23

Bb9#11
 = 160
 C
 w pick and finger
 TAB
 1 1 0 1 1 1 1 0 1 1 0 1 1 0 0 1 0 0 1 0 0 0 3 2 2 3 2 0

FIGURE 24

= 110 F#7add11
 3 3
 let ring
 3 0 0 0 3 4
 3 3 0 0 0 3 4

featured in many of "Godfather of Soul" James Brown's most celebrated and enduring funk classics, such as "Get Up, (I Feel Like Being a) Sex Machine" and "Mother Popcorn," as played by guitarist Jimmy Nolan.

ELEVENTH CHORDS

FIGURE 22 Pop-style minor 11

Continuing our survey of upper-structure chord types, next up is *minor 11* (1 b3 5 b7 9 11), which is formed by taking a minor nine chord

and adding the 11th, which is the fourth transposed up one octave. Sometimes, however, the ninth is omitted in an 11th chord, so that it is spelled 1 ♭3 5 ♭7 11. (These are the same notes that comprise the minor pentatonic scale: 1 ♭3 4 5 ♭7.) The minor 11 voicing shown in this example brings to mind those used in “Walking on the Moon” by the Police and “Venus” by Bananarama.

FIGURE 23 Sting-style dominant nine sharp-11

As its name implies, the *dominant nine*

sharp-11 chord, spelled 1 3 5 ♭7 9 ♯11, is a dominant nine chord with the addition of the raised, or sharp-ed, 11th, which is the raised fourth one octave higher. Its chord symbol is 9♯11. The chord has a complex, bittersweet quality and is a favorite of jazz musicians to improvise over using the Lydian-dominant mode (1 2 3 ♯4 5 6 ♭7), which is the fourth mode of the melodic minor scale and features the ♯4 of the Lydian mode and the ♭7 of Mixolydian. The chord has also been used to great compositional effect in pop and rock music, a couple of well-known examples being the outro progression of “Layla” by Derek and the Dominos and “Open Arms” by Journey. Sting’s guitarist Dominic Miller is fond of the 9♯11 sound and has used it in various collaborative arrangements, the example shown here being representative of his approach using arpeggiation. You can create some lush soundscapes with this chord by playing it with some delay and chorus effects.

FIGURE 24 Van Halen-style dominant seven add11

Utilizing *open strings* is a great way to create shimmering, unusual chord voicings that would otherwise be difficult or impossible to finger entirely with fretted notes. The only drawback to this approach is that these shapes become key specific, but you can always employ a capo should you need these sounds in other keys. This is an Eddie Van Halen-style F#7add11 voicing, created by taking a familiar second-position F# major barre chord shape and simply lifting the index finger off the B and high E strings while still fretting the low F# root note.

FIGURE 25 Major seven sharp-11, used by EVH

By simply moving the previous shape down one fret, as Van Halen likes to do, you can create the exotic-sounding Fmaj7#11 chord shown here.

FIGURE 26 Minor 11, no nine

Here's another cool and useful minor 11 voicing, which, like the one in **FIGURE 22**, has no ninth. This voicing works well with either a clean or distorted tone and sounds best when finger-picked, although it may be strummed. When doing so, take care to mute the idle fifth string with your fret hand.

FIGURE 27 Major seven sharp-11

Dropping the bass note from the previous chord down a half step yields $A\flat maj7\sharp 11$, which is a useful movable shape similar to the open-string chord in **FIGURE 25**.

FIGURE 28 *Gsus4*

If the **bass note** is dropped down another semitone, the chord becomes a simpler and more straight-ahead sounding-Gsus4. Try fingering the bass note with

the thumb, Jimi Hendrix-style.

FIGURE 29 Alex Lifeson-style Csus2

Now move the bass note over to the fifth string's C and you have a *movable* sus2 voicing that cuts through heavy distortion well. This chord is a favorite of progressive rock guitarists such as Rush's Alex Lifeson and Dream Theater's John Petrucci.

FIGURE 30 Steve Vai-style E minor 11

We can recycle Steve Vai's major nine fingering from **FIGURE 20** to create the majestic-sounding Em11 chord shown here. The index finger barres across the top five strings at the second fret, with the sixth string left open.

13TH CHORDS

FIGURE 32 Dominant 13

Taking upper-structure harmony to the limit is the *dominant 13* chord, spelled 1 3 5 \flat 7 9 13. (Note that the \sharp 11 is sometimes included in a dominant 13 chord, but not in this example.) Using the major scale as a theoretical road map, the 13th may be thought of as the sixth scale degree one octave higher. What makes it function as a 13th, though, is the presence of the dominant seventh. The two voicings shown here have a signature jazzy sound and can be used for the first two chords of a jazzed-up blues progression.

FIGURE 25

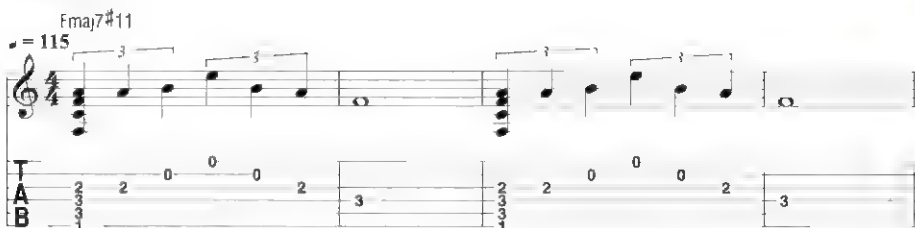


FIGURE 26

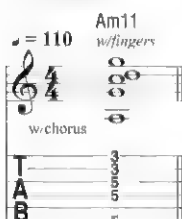


FIGURE 27



FIGURE 28



FIGURE 29

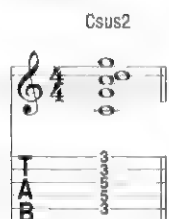


FIGURE 30

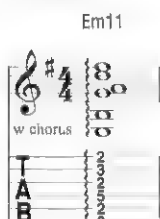


FIGURE 31



FIGURE 32

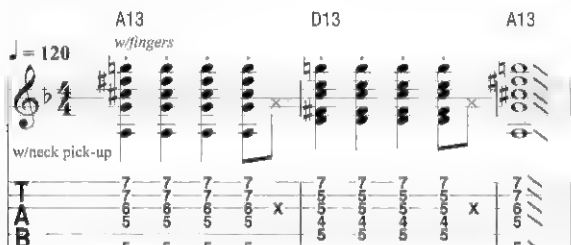


FIGURE 33

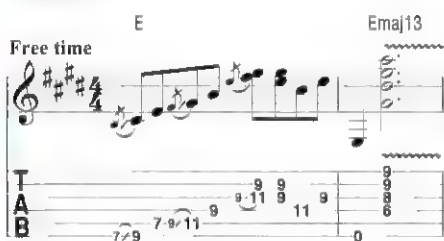


FIGURE 34



FIGURE 33 SRV-style E major 13

Stevie Ray Vaughan used this sublime Emaj13 chord in his instrumental ballad "Lenny." The voicing is everything here, so be sure to let that open low E bass note ring out and add some gentle whammy bar vibrato.

6/9 CHORDS

FIGURE 34 Bossa nova-style C6/9

The *six-nine* chord, which is a major triad with an added sixth and ninth, has a blissful, tranquil sound and is a great choice for bossa nova-style accompaniment. Notice that the same fingering shape is used on the top four strings for C6/9 regardless of whether the C root note is fretted on the fifth or sixth string, which makes this a symmetrical shape, for all intents and purposes. Also notice that the notes that comprise this chord also comprise the major pentatonic scale (1 2 3 5 6).

ALTERED DOMINANTS

FIGURE 35 Dominant seven flat-nine

Lowering, or flattening, the ninth of a dominant ninth chord creates a dissonant, unstable, tension-filled chord, known as a *dominant seven flat-nine* (1 3 5 \flat 7 \flat 9), which begs to resolve down a fifth (or up a fourth) to a major- or minor-type chord. John Lennon used the E7 \flat 9 voicings shown here for the jolting, unresolved chord stabs in his classic late-period Beatles song "I Want You (She's So Heavy)."

FIGURE 36 Jimi Hendrix-style dominant seven sharp-nine

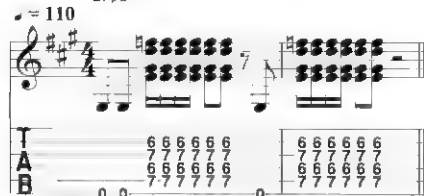
You can alternatively raise the ninth of a dominant ninth chord to make it a *seven sharp-nine* chord. Not as dissonant and unstable as the 7 \flat 9, but still full of tension, the 7 \sharp 9 chord has a bold, funky flavor and is a favorite chord among blues and blues-rock players, especially when playing with an overdriven tone. The use of the 7 \sharp 9 sound in a rock context was popu-



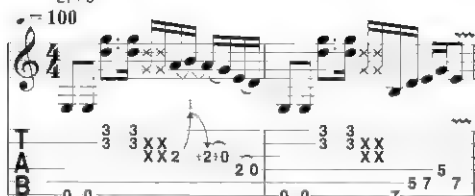
6 minor 13, Pink Floyd style

➔ This arpeggiated Gm13 chord brings to mind that hauntingly beautiful signature Pink Floyd guitar moment featured in "Shine on You Crazy Diamond (part 3)." It's a bit of a stretch if you include the fretted G note, which wasn't included in David Gilmour's original voicing, but it's well worth the effort.

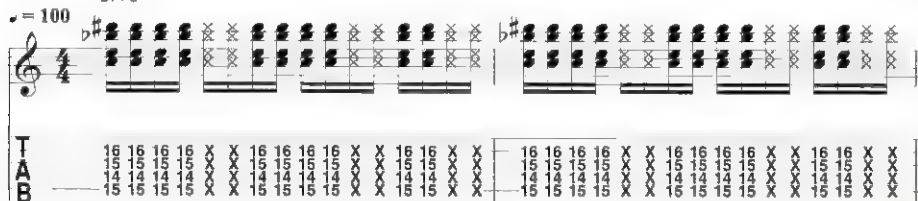
E7b9



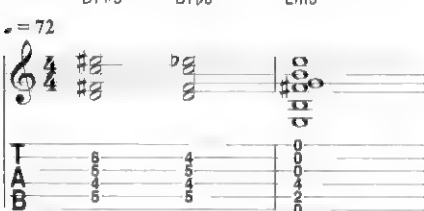
F7#9



C7#9



D7#9 D7b9 Fm9



E7#9#5



A A7/G D/E# F7 F7#9 Bb13 A13

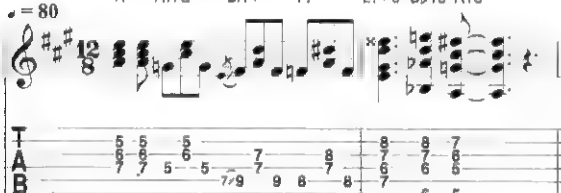
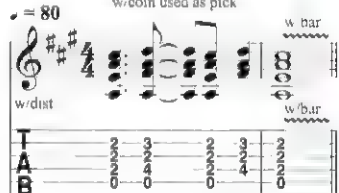
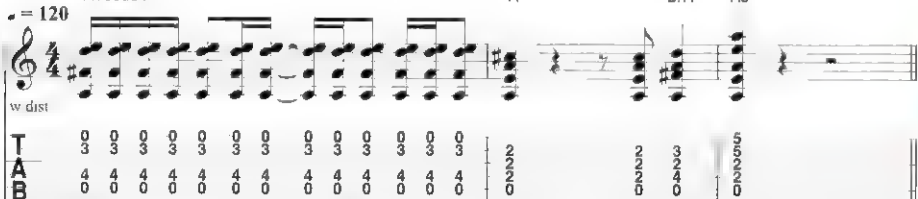


Figure 1



A13sus4	A	D/A	A5
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Pink Floyd keyboardist Richard Wright employed this chord movement in the Pink Floyd classic.

Stevie Ray Vaughan often used the tension-filled *seven sharp-nine sharp-five* altered dominant chord as the V (five) chord in a progression. This example brings to mind the end of the intro to "Couldn't Stand the Weather," just prior to the main riff.

Voicing a chord with its third as its lowest note puts it in what's known as *first inversion*. First-inversion chords have a warm sound that is widely used in many musical styles, from classical to rock to country to blues. This stock blues turnaround in the key of A incorporates a D chord with its third, F#, in the bass (D/F#) to create a smoothly satisfying chromatically descending bass line.

Voicing a chord with its fifth as the bass note puts it in *second inversion*. The example shown here is the signature chord voicing that Queen's Brian May



➔ Taking the A to D/A move from **FIGURE 41** a step further, this example has you strumming A, D and E triads (the I, IV and V chords in the key of A) over an open A-string pedal tone in a manner that brings to mind guitarist Randy Rhoads' driving verse riff in Ozzy Osbourne's "Crazy Train." This slash chord type of riff idea has been used effectively as a songwriting tool by many rock bands, such as the Who and Van Halen.

FIGURE 38 Pink Floyd
move
Pink Floyd keyboardist
this chord movement in



LEFT-HAND PATH

★ by IHSAHN

REACHING NEW LOWS

EXPLORING THE EXTENDED RANGE OF THE EIGHT-STRING GUITAR

ON DISC!

WHEN WRITING ON a standard-tuned six-string guitar, I tend to move my fingers in familiar patterns and reach for the same chords and shapes. To break this habit, I employ a few go-to devices, including using alternate tunings, composing guitar riffs on a keyboard and introducing the extra range of a seven-string guitar into my writing. I used this last method to great effect on the final Emperor album, 2001's *Prometheus: The Discipline of Fire & Demise*.

On my latest solo album, *After*, the majority of the riffs were inspired by the extended low range and new challenges offered up by an eight-string guitar (tuned, low to high, F# B E A D G B E). A few interesting points to note about the eight-string: As a result of the low F# string, the guitar is only one who's step away from encompassing the entire range of a four-string bass. And due to the open F# and B strings, it is more tempting to write themes in F#, G#, B or C#, rather than the typical E, A, C or D keys that one is drawn to on a regular six-string guitar.

With the understanding that most of us play six-string guitars, I would like to explore some relevant examples based on the eight-string version of the instrument. A good place to start is the intro to "Frozen Lakes on Mars," from *After*, as only one of the three guitar parts in this passage utilizes the additional low strings.

FIGURE 1 illustrates the first part of the song's intro. The purpose of this 16-bar section is to establish the song's tonic key of C# natural minor, also known as C# Aeolian (C# D# E F# G# A B). Guitar 1 plays a single-note line that passes quickly through the sixth (A) and fifth (G#) and lands on the root (C#) and then the upper octave. This four-note motif is harmonized above by Guitar 2, which ends on the minor third, E, to help underline the minor harmony. To make sure there's no doubt what key we're in, Guitar 3, the rhythm guitar, comes in on the fourth beat of bar 1 with a low C#5 power chord.

So why is this important? Well, the main riff of this song goes through the verses and is based on the G# Phrygian mode (which comprises the same notes as C# natural minor but rooted on the fifth, G#), and the resolution back to C# natural minor comes with the chorus. By clearly establishing the tonic key early in the song, I strengthen both the tension of the Phrygian riff and the feeling of resolution in the chorus.

The main melody of the intro lies in the Guitar 1 part. It goes through the repeti-

FIGURE 1 "Frozen Lakes on Mars" intro

(C#m)

Gtr. 1

Gtr. 2

Gtr. 3, eight-string, tuned, low to high, to F# B E A D G B E

12

(C#m) (B) (A) (B)

tions with only a few variations, mostly in the final notes of the sequence. Guitar 2 adds color and more variation by moving either in parallel or contrary motion to the main melody, with some extra movement in bars 4 and 12. Guitar 3 provides basic harmonic accompaniment and emphasizes the C# tonic with only small variations. The section ends

hanging on a B chord, the VII chord in C# natural minor. But instead of resolving to the tonic at the beginning of the next section, it leads to the song's main riff, which is in G# Phrygian.

Next month, we'll look at the Phrygian verse riff and several variations on the riff that accompany the solos and bridges. See you then. □

IHSAHN is a founding member of black metal band Emperor and guitar teacher to budding metalheads in his hometown of Notodden, Norway. His new solo album, *After*, is available on Candlelight Records. Visit mnemasyne.no for more information.



TALKIN' BLUES

★ by KEITH WYATT

FUNK IT UP

HOW TO PLAY SOUL BLUES

BY THE EARLY Sixties, the blues branch of the popular music tree was rapidly thinning. One of the main factors contributing to its demise was rhythm. After decades of dance-floor popularity, triplet-based shuffles and swing grooves had started to be viewed as decidedly old-school, eclipsed by the straight-eighth-note-based rhythms of R&B and rock and roll.

Among the popular syncopated styles to emerge on the R&B side was southern soul (often called simply "soul"), which originated out of studios in Muscle Shoals, Alabama and Memphis—particularly Stax Records and its house rhythm section of Booker T. & the MGs. Soul singers such as Wilson Pickett and Otis Redding rose to stardom with hits like "Mustang Sally" and "I Can't Turn You Loose" that borrowed nearly everything from blues and gospel tradition except the beat. The message, however, was clear: the future belonged to the funky.

This shift in popular tastes upended the careers of many traditional blues-based artists, although some—Freddie King, Buddy Guy and Magic Sam among them—managed to roll with the changes. The most successful soul blues guitarist of the decade was Albert King, who ignited his previously modest career when he signed with Stax in 1966 and began turning out classics like "Born Under a Bad Sign," "Oh, Pretty Woman," and "I Love Lucy." King's success in grafting stinging blues guitar to hip grooves not only made him a star but also served as a model for up-and-coming blues-rockers like Eric Clapton and Jimi Hendrix.

Soul blues grooves are built around syncopated bass/drum patterns, a strong *backbeat* (snare accents on beats two and four) and funky one- or two-bar bass riffs. Standard rhythm guitar options include doubling the bass line (**FIGURE 1** is typical of the style), augmenting the line with chord accents (**FIGURE 2**) and combining the two (**FIGURE 3** illustrates a 12-bar arrangement). A simple line like this can also be spiced up by harmonizing it in thirds, as demonstrated in **FIGURE 4**. Plug each chord into the 12-bar progression. For a second guitar, the can't-fail rhythm part is "chicks" sharp, percussive chords—syncoped with the backbeat (**FIGURE 5**).

Another effective rhythm guitar

FIGURE 1
C7



FIGURE 2
C7

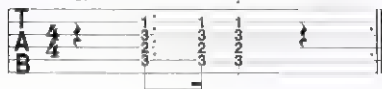


FIGURE 3

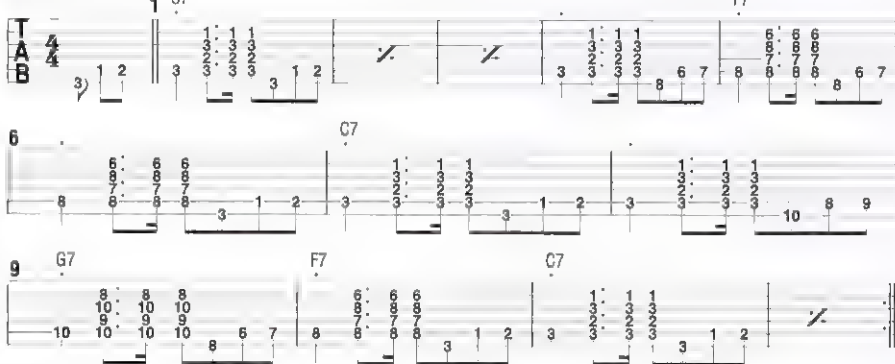


FIGURE 4

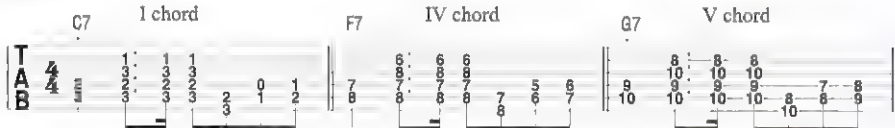


FIGURE 5

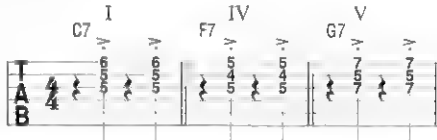


FIGURE 6

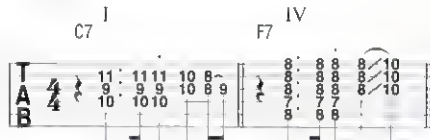
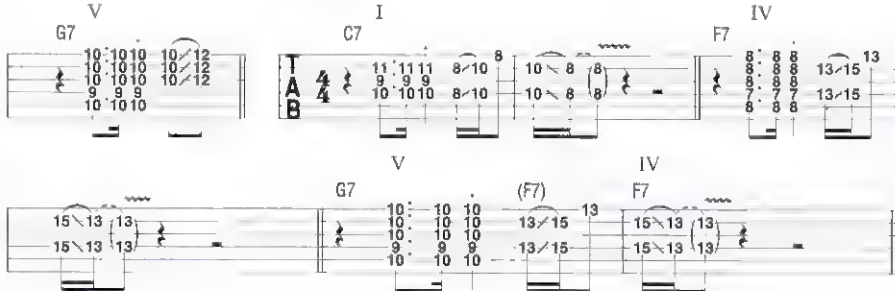


FIGURE 7



approach is to devise a pattern that "answers" the bass line by filling in the rhythmic spaces. **FIGURE 8**, for example, follows the bass rhythm in the first half of the bar and then answers it with a chord figure in the second half. **FIGURE 7** is a sparser variation based on sixth intervals, a sound favored by Booker T. & the MGs guitarist

Steve Cropper.

Devising fills that effectively complement funky bass/drum patterns while leaving room for vocals and solos is something of an art, but the general rule is to keep it simple and punchy. As for soloing, there's no trick—just let the rhythm guide you, and play the natural blues. □

GUITAR 101

FROM GIT INSTRUCTORS AT
MUSICIANS INSTITUTE

★ by JEFF MARSHALL

TRIAD TRIFECTA

STACKING MELODIC SHAPES
IN THREE OCTAVES

ON DISC!

INCORPORATING TRIADS INTO lead lines is a great way to diversify improvisation, add colorful splashes of harmony to a solo and get your playing out of the same old pentatonic or mode-based ruts. It was after watching an instructional video by the late, great master of the Telecaster, Danny Gatton, that I discovered the power of triads. I loved the sound and soon noticed that many other brilliant electric guitarists—everyone from fusion greats such as Jeff Kollman and Scott Henderson to tried Jedi master Daniel Gilbert—use triads in many facets of their playing.

A triad consists of three tones that define a chord, typically the root, third and fifth degrees of a given scale. For example, if we extract the first, third and fifth notes of the C \sharp natural minor scale (C \sharp D \sharp E F \sharp G \sharp A B), we get C \sharp , E and G \sharp , which form the root, minor third and fifth, respectively, of a C \sharp minor (C \sharp m) triad. Fortunately, once you become familiar with triads, you won't need all this music theory to come up with them. You'll see them simply as *fretboard shapes*. And that's when the fun begins.

FIGURE 1 illustrates one of many places on the neck to play a C \sharp m triad arpeggio. (An arpeggio is performed by playing individually, and in succession, the notes that comprise any chord.) I like to take the highest note of C \sharp m—the fifth, G \sharp —and drop it down an octave, in this case to the low E string's fourth fret. This gives us a *second-inversion* C \sharp m triad, C \sharp m/G \sharp , depicted in **FIGURE 2**. You can play this shape just about anywhere you can find a G \sharp note.

A great way to expand this arpeggio shape up and down and across the fretboard and “get three for the price of one” is to *sequence it in three octaves* on adjacent string groups, using abrupt position shifts, as demonstrated in **FIGURE 3**. Notice that when you move the shape to the middle two strings it shifts two frets higher and when you play it on the top two strings it shifts up three frets. The goal is to shift the hand quickly and smoothly and create an even, uninterrupted flow of notes.

If we add to our C \sharp m triad arpeggio the second scale degree, D \sharp , we get a pleasing four-note entity called C \sharp m(add2). (The second is alternatively referred to as the ninth, and the chord name “add9” is just

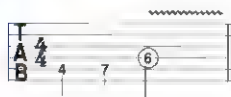
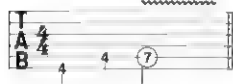
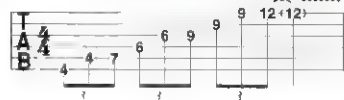
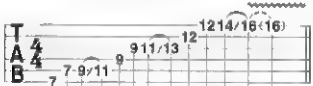
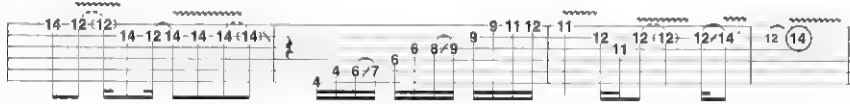
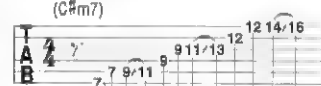
FIGURE 1 C \sharp m arpeggioFIGURE 2 C \sharp m/G \sharp arpeggio, second inversionFIGURE 3 C \sharp m/G \sharp arpeggio in three octavesFIGURE 4 C \sharp m(add2) arpeggioFIGURE 5 improvised melody (C \sharp m7)

FIGURE 6 Eadd2 arpeggio



FIGURE 7 Eadd2 arpeggio in three octaves

FIGURE 8 improvised melody (C \sharp m7)

as commonly used as “add2.”) **FIGURE 4** shows what happens when you incorporate this extra note into our three-octave arpeggio sequence. As you can hear, the added D \sharp note adds a nice color to the sound of the arpeggio and fills it out rhythmically into neat four-note groups of 16th notes. Sliding your fretting finger from D \sharp to E makes for a smooth transition from one shape to the next.

If you practice and memorize this pattern, you can use it to fire off three-octave improvised runs, like the one shown in **FIGURE 5**. Notice in bar 1 that I start the C \sharp m(add2) ascent on the last 16th note of beat one, on a “pickup note” to beat two. Starting on pulses other than the downbeat like this can really help open things up rhythmically. In this example, doing so displaces our original phrase by one 16th note, making it sound fresh.

This concept works equally well with major triads. If we take E major (E G \sharp B), which is the relative major of C \sharp minor, put it in second inversion, with the fifth, B, on the bottom, and add the second, F \sharp , we get Eadd2/B (**FIGURE 6**).

Now, stack our Eadd2 line in three octaves, and you get **FIGURE 7**, a rising phrase that works well over either C \sharp m or E chords, because of the common tones E and G \sharp . Playing it against C \sharp m, we get a minor 11 sound, as B is the minor seventh and F \sharp is the 11th of C \sharp . Improvise with it, and you might come up with something like **FIGURE 8**.

Hopefully, you'll find what you've just learned about the power and convenience of triads to be incredibly liberating. But the real freedom will begin when you have learned this stuff so well that you can forget about it and just play. □

JEFF MARSHALL teaches everything from funk/fusion to neck-strangling hot country bends at GIT, the guitar program at Musicians Institute in Hollywood, California.



IN DEEP

★ by ANDY ALEDORT

ALTERNATE TAKES

A LOOK AT VARIATIONS ON TWO FAMILIAR THEMES BY JIMI HENDRIX

JIMI HENDRIX'S GENIUS as a guitar player has fascinated guitarists—including the likes of Eric Clapton, Jeff Beck, Pete Townshend, Johnny Winter, and John McLaughlin—ever since he first burst onto the scene in 1966. In addition to his technical brilliance, Hendrix was able to transcend both the medium and the instrument like no other guitarist before or since. Without a doubt, he will continue to intrigue and inspire guitarists for many generations to come.

When Hendrix died 40 years ago, he left behind a great volume of recorded material from both studio sessions and live performances. Previously unheard, high-quality recordings continue to appear, such as the new 12-song collection, *Valleys of Neptune*, whose tracks we explore in this month's cover feature, beginning on page 48. The album includes "new" Hendrix compositions, such as "Crying Blue Rain," "Lullaby for the Summer," "Ships Passing Through the Night," and the title track, as well as incendiary versions of the well-known Hendrix tracks "Stone Free" and "Red House." On the latter, one can hear the boundless inventiveness with which Hendrix approached even familiar material, a subject that will be the focus of this month's column.

"Stone Free" was the first song Hendrix wrote when he arrived in England in the fall of 1966. Over the ensuing years, he would revisit the tune many times in the recording studio, reworking it in a variety of ways. In the *Valleys of Neptune* version, he plays complex variations on the basic rhythm parts throughout every section of the song. A good example is the intro rhythm guitar part, which incorporates sliding octaves, first ascending and then descending, at the beginning of each two-bar phrase. This is illustrated in **FIGURE 1**.

In bar 1, following the initial ascending octave slide on beat one, Hendrix echoes the song's vocal melody on the fifth and fourth strings, alternated against a low open E pedal tone in a syncopated rhythm. Notice that the notes sounded at the fifth fret on both the A and D strings are bent up one half step, further accentuating the vocal-like quality of the line. At the end of the phrase, Hendrix executes a quick double pull-off to the open A string, pulling off

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1 "Stone Free" intro ♩ = 152



FIGURE 2 ♩ = 132

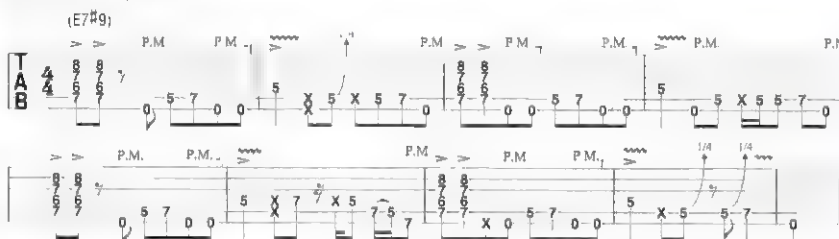


FIGURE 3 E minor pentatonic scale

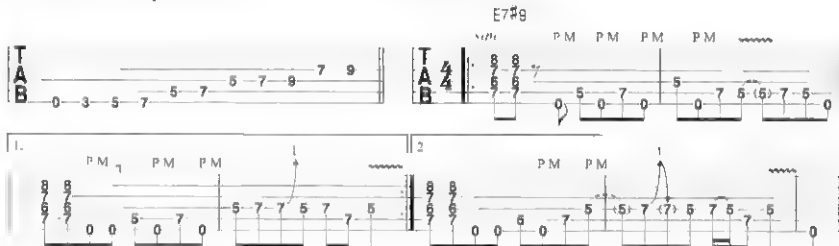


FIGURE 4 ♩ = 134

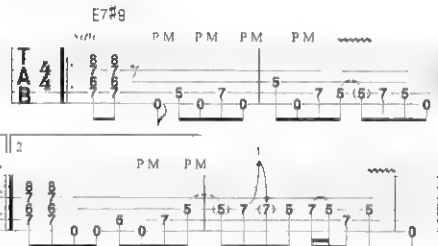


FIGURE 5



FIGURE 6

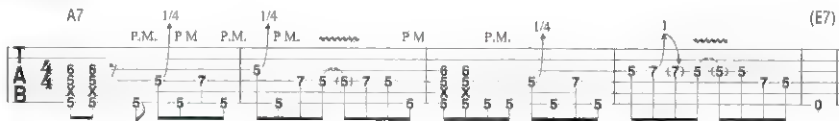
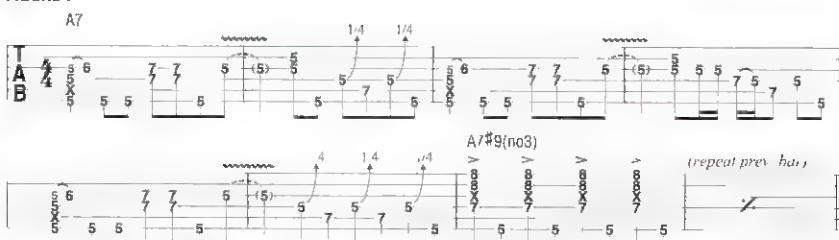


FIGURE 7



from the seventh fret to the fifth and then to the open A.

On the original studio take of "Stone Free," (initially released on the *Smash Hits* album and now included as part of *Are You Experienced*; a complete transcription begins on page 103), the tempo of the song is much slower and the intro/verse rhythm guitar part is more regimented. **FIGURE 2** illustrates a pattern along these lines.

Listening to numerous versions of "Stone Free" can give you great insight into Hendrix's approach to rhythm guitar. You'll discover that he always played his parts spontaneously and with tremendous creativity. Even when playing what is essentially a repeated part, he would fill every beat with inventiveness and pure musicality. This is equally apparent when listening through the different sections of the *Valleys of Neptune* version.

One way in which Hendrix would improvise during the intro and verse sections was by moving around freely within the E minor pentatonic scale (E G A B D) between the chord accents. **FIGURE 3** shows E minor pentatonic, and **FIGURE 4** illustrates yet another twist on the basic part.

In this version, rather than sticking with the same type of riff for the verse, Jimi moves up to 12th position and loosely doubles his vocal melody one octave higher than he had previously. In **FIGURE 5**, the melody is played on the D and G strings, while the E pedal tone is sounded on the low E string, fretted at the 12th fret with the thumb.

Hendrix utilized a similar approach (including thumb fretting) to play the A7 chord patterns and accompanying riffs that occur during the verse. **FIGURES 6** and **7** illustrate similar parts. **FIGURE 7** culminates with powerful A7#9(no3) chord stabs—a Hendrix signature. He then carries this same approach over to the chorus riff, along the lines of **FIGURE 8a**. On the original chorus section, Hendrix moved between D and C chords akin to **FIGURE 8b**; all versions of the chorus end with a C-to-A chord progression, à la **FIGURE 8c**.

"Red House," the only 12-bar blues original in the Hendrix canon, was a song Hendrix explored at virtually every concert performance throughout his career. On this *Valleys of Neptune* version, the first two bars of the song's signature intro are played as descending arpeggiations of B7 and Bbm7, respectively. The second two bars of the four-bar phrase feature descending lines based on the B blues scale (B D E F F# A); see **FIGURE 9**. Compare this with the original studio track, on which Hendrix performs the intro by strumming across the top three strings while applying vibrato to the entire chord, akin to **FIGURE 10**.

"Red House" is in the key of B, and Hendrix used the B minor pentatonic scale (B D E F# A), illustrated in **FIGURE 11**, as his basis for improvisation. **FIGURE 12** offers a complete chorus of improvisation, played in Hendrix style.

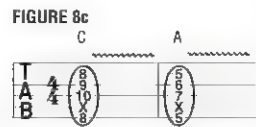
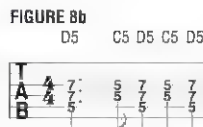
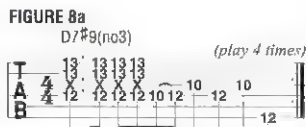


FIGURE 9 "Red House" intro $\text{♩} = 44$



FIGURE 10 $\text{♩} = 66$

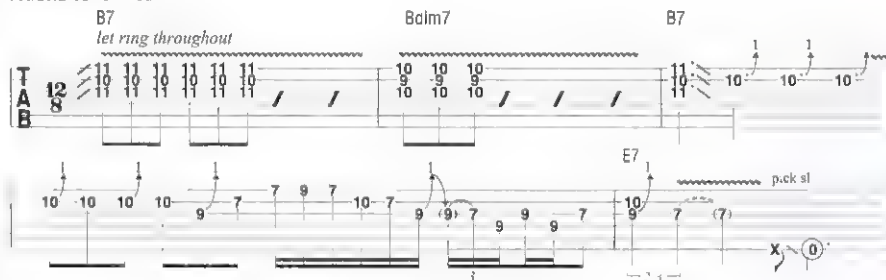


FIGURE 11 B minor pentatonic scale

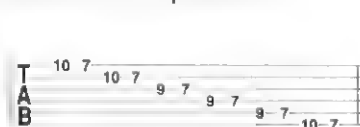
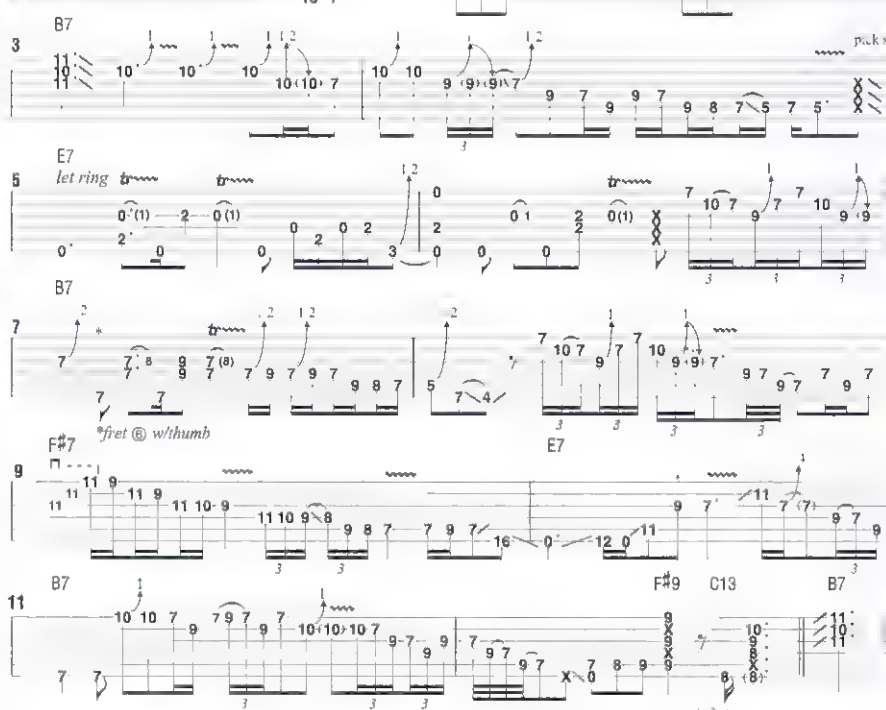
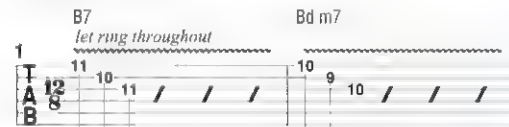


FIGURE 12 $\text{♩} = 44$



Every Jimi Hendrix recording offers guitarists an invaluable lesson in guitar performance, from his inventive use of riffs, scales and chords, to the sounds that he was able to produce, to

the emotive qualities he was able to convey. He always played with immense musicality, no matter the context. This is his greatest lesson of all. □

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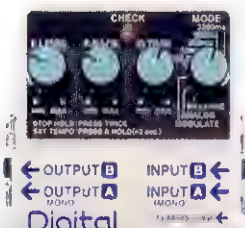
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"Danger: Wildman" - The Devil Wears Prada



ML-2

"Flight Of Icarus" - Iron Maiden



DD-7

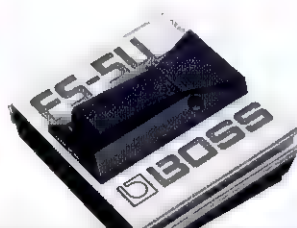


DS-2

"Shoot To Thrill" - AC/DC



DD-7



FS-5U



OS-2

"Stone Free" - Jimi Hendrix



GE-7

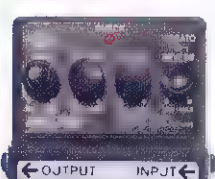


FZ-5

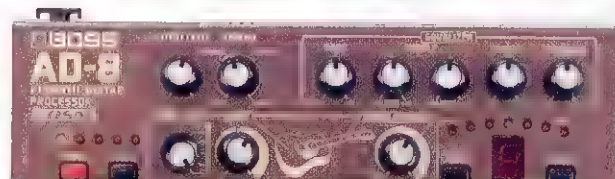


CS-3

"Toes" - Zac Brown Band



FDR-1



AD-8

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"STONE FREE" JIMI HENDRIX

As heard on **ARE YOU EXPERIENCED?** (EXPERIENCE HENDRIX)

Words and Music by **Jimi Hendrix** * Transcribed by **Andy Aledort**



E7#9



A7#9



D



C



C



Cadd9



A



Aadd9



F5



A Intro (0:00)

Moderately ♩ = 132

Gtr 1

1 NH. w/bar V N.C.(E7#9) P.M.

4 P.M. E7#9

(repeat previous two bars)

2 end Bass Fig. 1

Bass

Bass Fig. 1

B Verse (0:11, 1:21)

Every day of the week I'm in a different city
Woman here woman there try to keep me in a plastic cage But

Gtr. 1

7 cont. P.M. on bottom two strings

Bass plays Bass Fig. 1 twice (see bar 3)

If I stay too long people try to pull me down They talk about
they don't realize it's so easy to break oh but

11

me like a dog talkin' 'bout the clothes I wear But
sometimes I get uh ha I could feel my heart kinda runnin' hot That's when

Gtr. 1

15 A7#9

Bass

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That's why
That's

P.M. ---

□-7

P.M. ---

*include top three notes first time only

A{no3}

*fret ⑥ w/thumb

OW Ah
OW I said

A7#9

31

I can't stay I

PM

Th

Th

104 GUITAR WORLD

got to got to got to get away right now yeah
C Cadd9 A A7 Aadd9 A Aadd9 Aadd9 C Cadd9 C A

37

1

alright

N.C.(E7#9)

40

listen to this baby Turn me loose baby

E7#9(no3)

44

For more bass tips, check out
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E Guitar Solo (2:24)

N.C.(A7)
w/Fuzz Face distortion

48

yeah

52

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[illegible]

106 GUITAR WORLD

(Stone free) I'm stone free - right

N.C.

D C D C D C D C D C D C

71

Th

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The melody is written on a five-line staff with a treble clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff. The score ends with a double bar line and a repeat sign.

now (Stone D	free) C	Don't D	try C	to D	hold me C	back D	ow N.C.(D/F#)(G)	G#	(A)	(Stone D	free) C	I'm D	goin' on C	down the D	C
--------------------	------------	------------	----------	---------	--------------	-----------	---------------------	----	-----	-------------	------------	----------	---------------	---------------	---

74

highway	yeah	Got	got	got	gotta
---------	------	-----	-----	-----	-------

(Stone free)

77

[illegible]

	Whew girl					bye bye baby			ow				
(Stone	free)						(Stone	free)					
		C	D	C	D	C			C	D	C	D	

G **Outro** (3:26)
Faster ♪ = 160

F5
w/Fuzz Face
w/bar

Bass Fig. 2

The notation shows a sequence of notes and rests on a five-line staff. The notes are: 12, 12, 12, 10, 12, 10, 12, 10, 12, 12, 12, 12, 10, 12, 10, 12, 12. The rests are: 8, 8, 6, 8, 6, 8, 6, 8, 6. The sequence is divided into two measures by a double bar line. The first measure contains the first 16 notes, and the second measure contains the remaining 8 notes.

Bass Fig. 2

Gtr. J

Begin fade

Fade out

8.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The score includes a repeat sign at the end, indicating that the preceding music should be played again.

Bass plays Bass Fig. 2 four times (till fade)

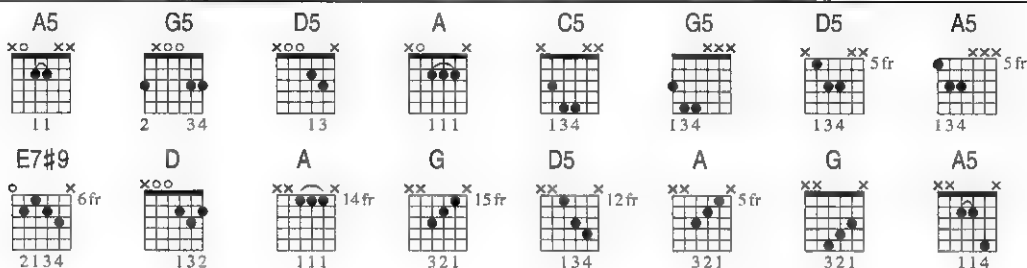
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"SHOOT TO THRILL" AC/DC

As heard on **BACK IN BLACK** (EPIC)

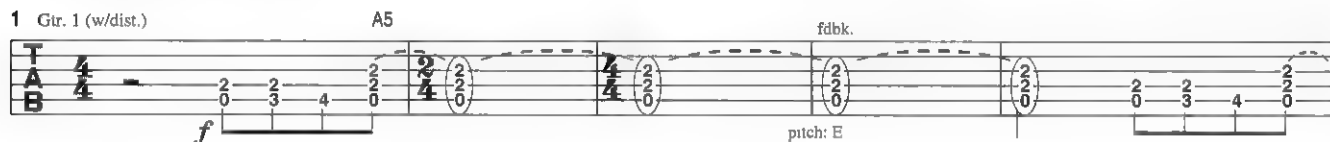
Words and Music by Angus Young, Malcolm Young and Brian Johnson * Transcribed by Chris Amelar



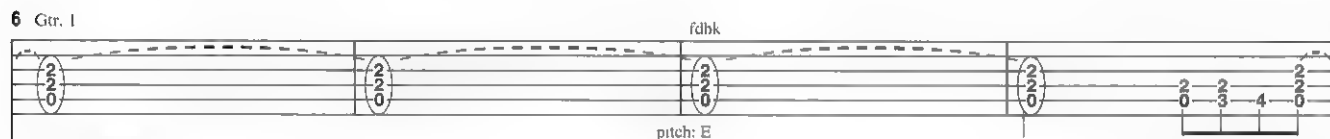
A Intro (0:00)

Moderate Rock ♩ = 141

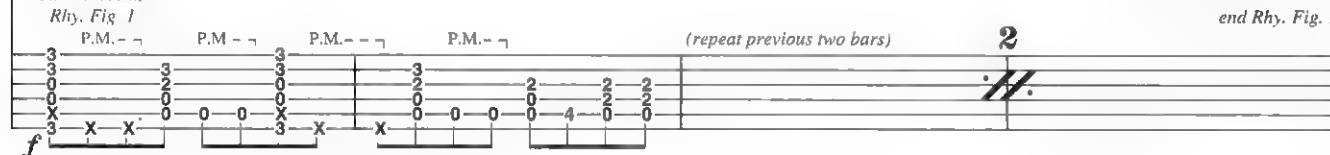
1 Gtr. 1 (w/dist.)



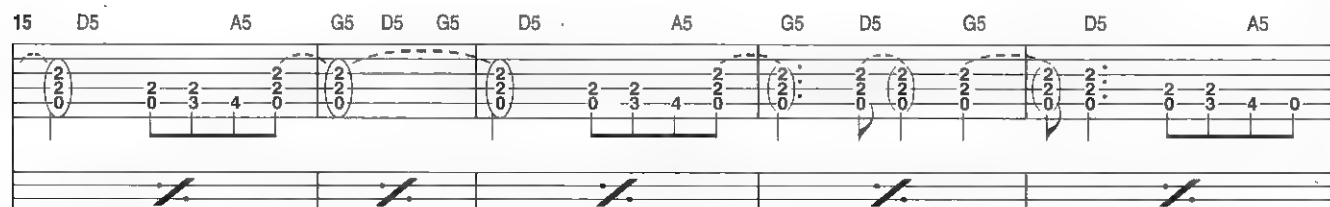
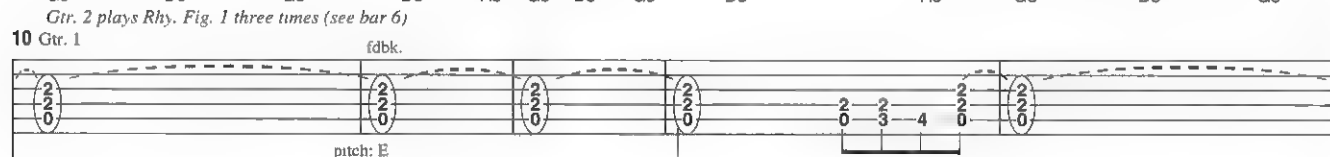
6 Gtr. 1



Gtr. 2 (w/dist.)



10 Gtr. 1



B Verses (0:35, 1:23)

1. All you women who want a man of the street don't
(2.) evil I get under your skin just like a

G5 D5 G5 D5 A5 G5 D5 G5 D5 A

Gr. 2 plays Rhy. Fig. 1 twice (see bar 6)

Rhy. Fig. 2

20

P.M.

Bass Fig. 1

end Bass Fig. 1

know which way you wanna turn Just keep a-comin' and put your hand out to me 'cause I'm the one who's gonna make you burn } I'm
bomb that's ready to blow 'Cause I'm illegal I got everything that all you women might need to know

Gr. 1 plays Rhy. Fig. 2 three times (see bar 22)

G5 D5 G5 D5 A G5 D5 G5 D5 A G5 D5 G5 D5 A

24 Bass

C Pre-chorus (0:49, 1:36)

gonna take you down (1.) Aw down down down So
(2.) Yeah G5 C5

*Gtrs. 1 and 2

30 play simile on repeat

*composite arrangement

Bass

play simile on repeat

don't you fool around I'm gonna pull it pull it pull the trigger

34 D5 A5 D5 E7#9

D Chorus (1:02, 1:30, 2:57)

Shoot to thrill play to kill Too many women with too many pills yeah

A5 G5 D5

38 Rhy. Fig. 3

end Rhy. Fig. 3

Bass Fill 1

*repeat previous chord

"SHOOT TO THRILL"

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Shoot to thrill

play to kill

I got my gun

at the ready gonna

fire at will

(1.) yeah
(2.,3.) 'cause I

A5 G5
Gtrs. 1 and 2 repeat Rhy. Fig. 3 (see bar 38)

D5

42 Bass

1.

A5 G5
Gtrs. 1 and 2

2. I'm like

46

*Gtr. 2 holds chord throughout entire bar.

Bass plays Bass Fig. 1 twice simile (see bar 20)

2.

shoot to thrill and I'm ready to kill

I can't get enough and I can't

second time, skip ahead to bar 78
get my fill I
(2.) fill 'cause I

A5 G5
Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 38)

D5

50 Bass

shoot to thrill

play to kill

Yeah

Pull the trigger

Yeah

Pull it

A5 G5 D5 E7#9

Gtr. 3 (w/dist.) performs random pick scrapes and related noises until [E].
Rhy. Fig. 4

54 Gtrs. 1 and 2

Pull it pull it Pull the trigger

Gtrs. 1 and 2 play Rhy. Fig. 4 three times (see bar 58)

60 Bass

[E] Interlude (2:30)

G5 D G5 D A5
Gtr. 3 (w/dist.)

66

Gtrs. 1 and 2

Bass plays Bass Fig. 1 four times (see bar 20)

F Guitar Solo (2:43)

C5 G5 C5 G5 C5

Gtr. 3

70

Gtrs. 1 and 2

Bass

go back to **D** Chorus and take 2nd ending
Ow

D5 A5 D5 E7#9

74

G (3:17)

shoot to thrill playin' to kill

A5 G5 D5

H Breakdown (3:24)

A Rhy. Fig. 5 w/pick and fingers

G

78

Gtr. 1

Gtr. 2

Bass

sofly

Yeah
A5

D5 A G D5

84

Gtr. 1

Gtr. 2

Bass

"SHOOT TO THRILL"

90 G5 D5 A5 G5 D5

Shoot you down Hey I'm gonna get you down on the

97 D5 Gtr. 1 A G D5 A5 G5 D5 A5

Rhy. Fig. 6a

Rhy. Fig. 6b

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

bottom girl Shoot ya I'm gonna shoot ya Ooh hoo yeah

A G D5
Gtr. 1 repeats Rhy. Fig. 6a (see bar 98)
Gtr. 2 plays Rhy. Fig. 6b twice simile (see bar 98)
Bass

102

Yeah yeah yeah I'm gonna shoot you down

106 A5 Gtr. 1 G5 D5

Bass

Yeah yeah I'm gonna get you down down down down

110 A5 Gtr. 1 w/pick Gtr. 3 A5

Gtr. 2 P.M. P.M. Rhy. Fill 1

Bass

I **Outro Guitar Solo (4:18)**

Shoot you

shoot you

shoot you

shoot you down

A5	G5	D5	A5
----	----	----	----

114 Gtr. 3

10/12 10/12 10/12

Gtrs. 1 and 2

Rhy. Fig. 7.

Bass

Bass Fig. 2

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Shoot you

shoot you

shoot you ah

down

Oh

oh

G5 D5

Gtrs. 1 and 2 play Rhy. Fig. 7 four times simile (see bar 114)

Gtr. 3

118

10/12 12 10/12 12

Bass plays Bass Fig. 2 four times simile (see bar 114)

Oh

oh

Oh

oh

D5

123

The musical notation for exercise 123 is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The exercise is divided into two measures, each containing a series of notes and rests. The first measure starts with a half note, followed by a quarter note, and then a half note. The second measure starts with a half note, followed by a quarter note, and then a half note. The notation is complex, with many slurs and ties, indicating a fast and technically demanding piece.

Bass substitutes Bass Fill 1 (see bar 38)

D5

Gtr. 2 substitutes Rhy. Fill 1 (see bar 113)

A5

The second system of the musical score, measures 127 to 136. It continues the melody from the first system. Measures 127-128 show a descending sequence (13, 14, 12, 14) with a wavy line above. Measures 129-130 show a similar sequence (13, 14, 12, 14) with a wavy line above. Measures 131-132 show a sequence (16, 17, 17, 16) with a dashed line above. Measures 133-134 show a sequence (17, 17, 17, 17) with a dashed line above. Measures 135-136 show a sequence (17, 17, 17, 17) with a dashed line above. The system ends with a double bar line.

G5

D5

A5

[illegible]

"SHOOT TO THRILL"

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I'm gonna shoot you down

134

Gtr. 3

G5

D5

G5

Gtrs 1 and 2

Bass

Quiet you down

D5

G5

Shoot you

D5

Freely down

138

P.M.

G5

Ah yeah Ha ha ha ha ha ha

142

A5

Words and Music by **Bruce Dickinson and Adrian Smith** * *Transcribed by* **Jeff Perrin**



120 GUITAR WORLD

C Pre-chorus (0:27, 1:20)

birdsong of God my shatters father I'll the still fly (1.) His eyes are ablaze (2.) His eyes seem so betrayed
F#5 F#5 F#5

Rhy. Fig. 1

11

Bass Fig. 1

glazed as See he the madman in his of a gaze
Now his wings turn to ashes to ashes his Now grave he
E/G# A5 B5 C#5 E5

Substitute Rhy. Fill 2 first time on end Rhy. Fig. 1
2nd Pre-chorus (see below) (don't repeat 1st time)

14

end Bass Fig. 1
(don't repeat 1st time)

D Chorus (0:30, 1:37, 2:29)

Fly on your way like an eagle fly as high as the
F#5 E5 D5 E5 D5 E5

Gtr. 3 plays Fill 1 third time (see below)

Rhy. Fig. 2

end Rhy. Fig. 2

17

let ring

1st time, go back to A Intro
3rd time, skip ahead to G

sun on your way like an eagle (3rd time) fly as Fly high touch the
F#5 E5 D5 E5 D5 E5

Gtr. 1 repeats Rhy. Fig. 2 (see bar 17)

21

Rhy. Fill 2 (1:26, 2:18, 3:09, 3:17)

B5

A5

Gtr. 1

Fill 1 (2:29)

F#5

Gtr. 3

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E5
Gtr. 2 (elec. w/dist)

A5 F5

[illegible]

F#5

A5 E5

[illegible]

E5
Gtr. 1 plays Rhy. Fig. 3 (see bar 25)

A5

E5

Gtr 2
29

19 19 19 17 19 17 19 16 17 14 16 14 17 14 17 14 17 14 16 14 16 14 14 16

Bass plays Bass Fig. 2 (see bar 25)

3

F#5

Gtr. 1 plays Rhy. Fig. 4 twice (see bar 27)

[illegible]

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62 E/G#

63 A5 Gtr. 2

B5 Fly as high as the sun

Gtr. 1

Bass

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J Outro (3:39) Freely

65 F#5 Gtr. 1 trem. strum

66 (w/drums)

67 (w/drums)

Bass trem. pick

67 (at original tempo)

A5 E5 F#5

Bass

"DANGER: WILDMAN" THE DEVIL WEARS PRADA

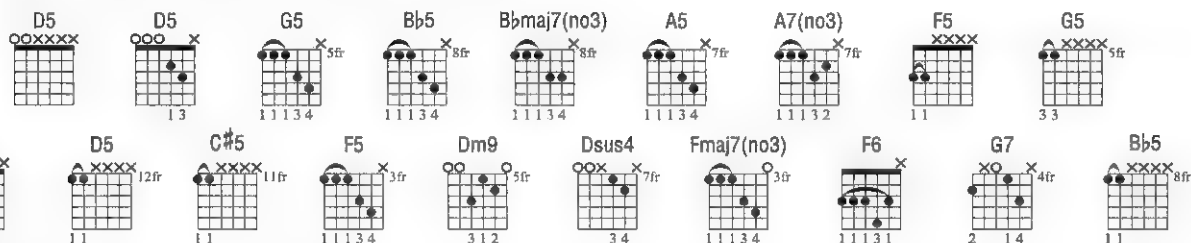


As heard on **WITH ROOTS ABOVE AND BRANCHES BELOW** (FERRET MUSIC)

Words and Music by Larry Williams, Christopher Rubey, Jeremy Depoyster, Andrew Trick, Michael Hranica, James Baney * Transcribed by Jeff Perrin

Guitars are in drop-D tuning (low to high: D A D G B E).

Bass tuning, low to high: D A D G.



A Intro (0:00)

Moderately ♩ = 132

w/half-time feel

I know a

ghost

D5

N.C.(D5)

Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

1

and
truth

when

doubted
reveals

his

end Rhy. Fig. 1

4

end Bass Fig. 1

incredible
vengeance

Vanity
sepulcher

is a

Gtr. 1 repeats Rhy. Fig. 1 (see bar 2)

6

Bass repeats Bass Fig. 1 (see bar 2)

B 1st Verse (0:29)

Do
will
D5

as
follow

you

please

Shame

Gtrs. 1 and 2

P.M.

P.M.

P.M.

10

(vol. swell)

14 Do as you please and shame will follow

P.M.

C 1st Pre-chorus (0:44)

18 Languages rot and insects

D5

Gr. 4 (elec. w/dist.)

*repeat previous beat

Gr. 3 (elec. w/dist.)

Gtrs. 1 and 2
Rhy. Fig. 2
P.M.

Play Rhy. Fig. 2 two and one half times (see bar 18)

Bass
Bass Fig. 2

Play Bass Fig. 2 twice (see bar 18)

21 lose interest Mountains of plastic

Gr. 4

Gr. 3

D 1st and 2nd Choruses (0:57 1:45)

24 melting away As

Gr. 4

Gr. 2

D5

Gr. 3

Gr. 1
Rhy. Fill 1

Gtrs. 1 and 2
Rhy. Fig. 3

Bass
Bass Fig. 3

"DANGER: WILDMAN"

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long as these struggles are aimless

G5 Bb5

27

(repeat previous bar)

(end half-time feel) We will all be standing still Standing

Bbmaj7(no3) Bb5 A5 A7(no3)

30

end Rhy. Fig. 3

end Bass Fig. 3

still D5

Gtrs. 1 and 2 Gtr. 3 (let chord ring until [E]) (pick scrape; cont. into next bar) Gtr. 4 (pick scrape)

34

end Bass Fill 1

[E] (1:16) w/half-time feel

When worded correctly truth is never a cliché

F5 G5 E5 F5 D5 E5 F5 D5 C#5 F5 G5 E5 F5 D5 E5 F5 D5 C#5 D5

Gtr. 2

38

end Rhy. Fig. 4

end Bass Fig. 4

*Omit note when recalled as Bass Fill 1

130 GUITAR WORLD

"DANGER: WILDMAN"

This is because so many are attached to their deaf ears
F5 G5 E5 F5 D5 E5 F5 D5 C#5 F5 G5 E5 F5 D5 E5 F5 D5 C#5 D5

Gtr 1 repeats Rhy Fig 4 (see bar 38)

Gtr. 2

42

Bass repeats Bass Fig. 4 (see bar 38)

F 2nd Pre-chorus (1:29)

Study
N.C.(D5)

Collect the leaves each and Count every

46

them
single

Name

them

48

2

one of them

go back to [D] 2nd Chorus

50

"DANGER: WILDMAN"

as you please and shame will follow

N.C.

Gtr. 1 plays Rhy. Fill 1 (see bar 25)

Gtr. 2

80

K 3rd Chorus (3:10)

(end half-time feel)

The sun and the moon You'll always take them for granted
As the selfish forget what is sacred

N.C.(D5)

Bb5

Gtr. 2

83

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

What's delicate is lost (is lost)
the humble forget themselves

N.C.(A5)

Bb5

C#5

87

L Outro Chorus (3:35)

When worded correctly truth is never a cliché ears
This is because so many are attached to their deaf
N.C.

Gtr. 1 plays Rhy. Fig. 4 twice (see bar 38)

Gtr. 2

Gtrs. 1 and 2

91

Bass plays Bass Fig. 2 (see bar 26)

Bass plays open low D

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"TOES" ZAC BROWN BAND

As heard on **THE FOUNDATION** (HOME GROWN/ROAR/BIG PICTURE/ATLANTIC)

Words and Music by **Shawn Mullins, Zac Brown, Wyatt Durrette and John Hopkins** * Transcribed by **Jeff Perrin**

Guitars are tuned down one half step (low to high, $E\flat$ $A\flat$ $D\flat$ $G\flat$ $B\flat$ $E\flat$).

Bass tuning, low to high: $E\flat$ $A\flat$ $D\flat$ $G\flat$.

All music sounds in the key of B, one half step lower than written.



A Intro (0:00)

Moderately Fast $\text{♩} = 130$

C
Gtr. 1 (nylon-string acous.)
w/pick and fingers
let ring throughout

1

*repeat previous chord

I got my

5

B Intro Chorus (0:15)

toes in the water ass in the sand not a worry in the world a cold beer in my hand Life is good

9

today Life is good today Well the plane

13

C 1st Verse (0:28)

touched down just about three o'clock and the city's still on my mind Bikinis

16

Rhy. Fig. 1
(strum w/pick)

Bass
Bass Fig. 1

and palm trees danced in my head I was still in the baggage line Concrete

20 C F C G5 C

end Rhy. Fig. 1

end Bass Fig. 1

and cars are their own prison bars like this life I'm livin' in But the

24 C F C G

Gtr. 1 repeats Rhy. Fig. 1 simile (see bar 16)
Gtr. 2

Bass repeats Bass Fig. 1 (see bar 16)

plane brought me farther I'm surrounded by water and I'm not goin' back again I got my

28 C F C G5 C

D Pre-chorus (0:57, 2:26)

toes in the water ass in the sand not a worry in the world a cold beer in my hand Life is good

32 C F C G/B Am G

Gtr. 2

Gtr. 1

Bass

Fill 1 (2:57, 3:43)

Gtr. 2 F

Fill 4 (3:23)

Gtr. 2 C

E (1:08, 2:37, 3:23)

today Life is good today Adios and vaya con

36

repeat previous chord

E Chorus (1:12, 2:41, 3:27)

dios { Yeah I'm leaving GA And if it weren't
A long way from GA Yes and
Goin' home now to stay The señoritas

40

(play repeats simile)

Rhy. Fig. 2

Bass Fig. 2

end Rhy. Fig. 2

end Bass Fig. 2

for tequila and pretty señoritas I'd have no reason to stay Adios and vaya con
all the muchachos and they call me Big Papa when I throw pesos to their way Adios and vaya con
don't care-o when there's no dinero I got no money to stay Adios and vaya con

44

(repeat previous bar)

dios Yeah I'm leaving GA Gonna
dios A long way from GA Someone
dios Going home now to stay

F Gtr. 1 plays Rhy. Fig. 2 (see bar 40)
Gtr. 2 substitutes Fill 1 second and third times (see previous page)
Gtr. 2

49

Bass plays Bass Fig. 2 (see bar 40)

*omit notes third time

lay in the hot sun and roll a big fat one and and grab my guitar and
do me a favor and pour me some Jaeger and and grab my guitar and

G
Gtr. 2
(trem. pick)

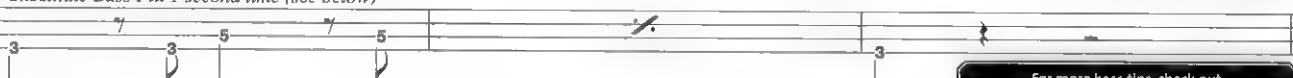


*Play notes first time only.

Gtr. 1
Substitute Rhy. Fill 1 second time (see below)



Bass
Substitute Bass Fill 1 second time (see below)



G Interlude (1:42, 3:10)

play
play
play

C F C G
Gtr. 1 plays Rhy. Fig. 1 simile (see bar 16)
Gtr. 3 (pizzicato fiddle arr. for gtr)
fingerstyle



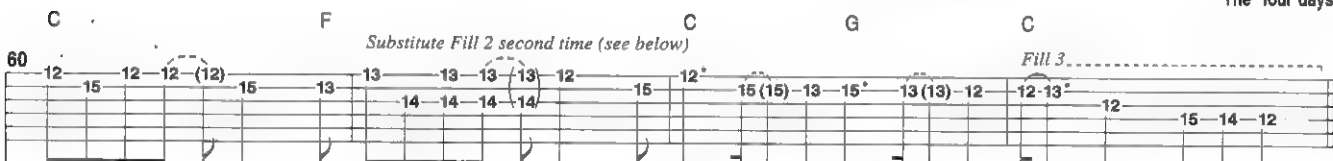
Gtr. 2



Bass plays Bass Fig. 1 (see bar 16)

2nd time, go back to [E]

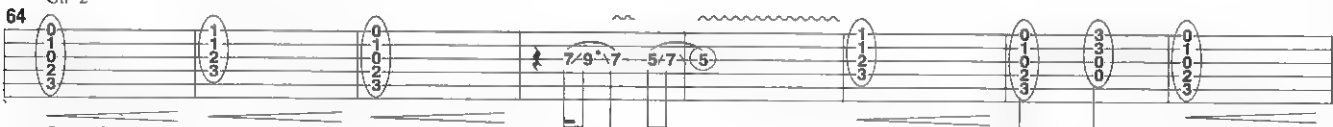
The four days



H 2nd Verse (1:56)

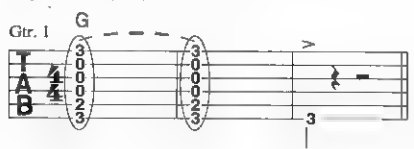
flew by like a drunk Friday night as the summer drew to an end They can't believe that I just couldn't leave and I bid adieu to my friends 'Cause my

C F C G C F C G5 C
Gtr. 1 plays Rhy. Fig. 1 (see bar 16)
Gtr. 2

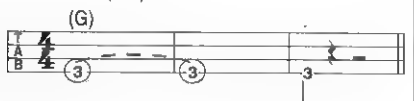


Bass plays Bass Fig. 1 (see bar 16)

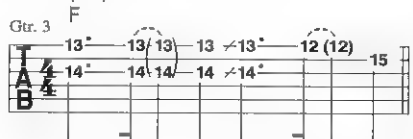
Rhy. Fill 1 (3:05)



Bass Fill 1 (3:05)



Fill 2 (3:19)



bartender she's from the islands her body's been kissed by the sun and

C F C N.C.(G)

72 Gtr. 2

Gtr. 1

Bass

w/pick and fingers

coconut replaces the smell of the bar and I don't know if it's her or the rum I got my

C F C G C

76 Gtr. 2

Gtr. 1

Bass

go back to **D** Pre-chorus

I (3:51)

J Outro (3:55)

Just gonna prop up by the lake and put my ass in a lawn chair toes in the clay not a worry

G C F

80 Gtr. 2

Gtr. 1

Bass

w/pick and fingers

In the world a P.B.R. on the way Life is good today Life is good today

C (C/B) (Am) G F G C

84 Gtr. 1

Gtr. 2

Bass

SOUND

EVENTIDE ECLIPSE DIGITAL EFFECTS PROCESSOR 148 KUSTOM DOUBLE KROSS HEAD 150 VOX AC4TVH TUBE HEAD AND V112TV CAB 152 WAVES EDDIE KRAMER PLUG-INS 154

SHADOWS AND LIGHT

Eventide Eclipse digital effects processor



★ BY CHRIS GILL

COMMON SENSE SUGGESTS that if you want to perform your best, you need to use what the pros use. After all, Jimmie Johnson didn't become a four-time consecutive NASCAR champion by racing in a Kia Rio. One particular product name that consistently shows up when you check the racks of leading guitarists like Joe Satriani, Steve Vai, Brian May, Robert Fripp, John Petrucci, Jimmy Page and Eddie Van Halen is Eventide. While Eventide is known best for its outstanding diatonic Harmonizer effects, its rack processors do pretty much every effect very well, especially reverb and modulation-based effects like flanging, phasing and chorus.

The legendary H3000 Ultra-Harmonizer was a permanent fixture in many guitarists' racks during the Eighties and Nineties, but Eventide's Eclipse provides five times the processing power in a unit half the H3000's size, and it boasts state-of-the-art specs like 96kHz sampling, 24-bit resolution and a signal-to-noise ratio that's as quiet as Jimmy Hoffa at a chess match. While it's an incredible studio processor, the Eclipse is also easy for guitarists to use onstage and offers a wide variety

of guitar-friendly effects like preamp distortion, looping, rotary, tremolo and auto wah, in addition to studio-quality reverb, delay, compression and EQ. It even has a tuner.

FEATURES

THE ENTIRE DESIGN of the Eventide Eclipse oozes luxury and high performance—from the front panel's miniature power switch, pulsating illuminated Tap button and smooth-action data knob to the housing's rugged matte finish. The unit powers up to a reassuring computer-style beep, and the large display illuminates two lines of data in sharp, bright green text on a black background.

The Eclipse is essentially two powerful effect processors in one, so it can generate true stereo effects or two independent effects simultaneously. It has 112 different algorithms for programming effects—29 delay types and a looper (including all the effects from Eventide's best-selling TimeFactor stompbox), four dynamics, 13 filters, five Plex (the feedback network of a reverb), 10 preamps, 12 pitch shifters, seven reverb types, 10 modulation effects from ModFactor, 12 combinations and five utilities—and ships with 511 presets, including a variety of popular presets identical or similar to those found on Eventide's



THE ECLIPSE IS EASY TO USE ONSTAGE AND OFFERS A WIDE VARIETY OF GUITAR-FRIENDLY EFFECTS.

ON DISC!

H3000 and DSP4000 units (such as several legendary Steve Vai presets). Some of the presets are offered at high and low sample rates, with the lower sample rates providing twice the amount of delay time. For example, the maximum delay or looping time is 10 seconds at 96kHz and 20 seconds at 48kHz.

A memory card slot allows you to save or backup your own custom presets to a CompactFlash card, and you can access an additional 500 presets with a card installed in the slot (a 16MB card has more than ample memory for 500 presets). Other pro features include a seven-pin MIDI input jack and remote power input for providing power to a MIDI foot controller (like a Voodoo Lab Ground Control Pro), two 1/4-inch jacks for connecting expression pedals or footswitches directly to the unit and Neutrik combo (1/4-inch/XLR) analog input jacks.

PERFORMANCE

WHILE A LOT of great effect processors have emerged over the years, nothing sounds quite like an Eventide. The Eclipse's reverbs, in particular, seem especially ideal for guitar, with thick, rich tails that make notes and chords sound bigger and more magnificent. The distortion, fuzz and

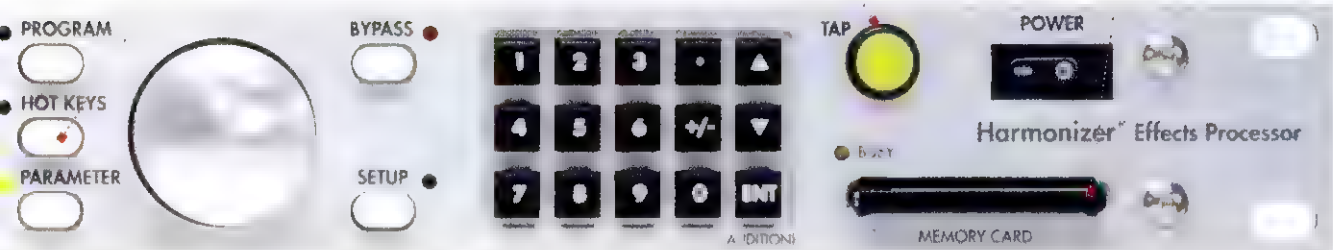
CHECK

BBE TREMOR PEDAL 156 T-REX GRISTLE KING OVERDRIVE/BOOST PEDAL 156 ROCKTRON PATCHMATE LOOP 8 FLOOR CONTROLLER 158 FENDER 50TH ANNIVERSARY JAZZ BASS 160

The Hot Keys button provides instant access to commonly used parameters.

The illuminated tap button makes it easy to quickly sync delay times in live performance.

The Memory Card slot lets you store your custom presets to a CompactFlash card.



SPECS

LIST PRICE

\$2,995.00; street price, \$1,995.00

MANUFACTURER Eventide, eventide.com

FRONT PANEL Seven-segment stereo LED level meter, levels button, sample-rate indicators, overload indicator, two-line display, four soft keys, edit LED, program button, Hot Keys button, parameter button, rotary knob, bypass button, setup button, numeric keypad, tap button, CompactFlash memory card slot, power on/off button

REAR PANEL Remote power input, seven-pin MIDI input, five-pin MIDI output and thru, two 1/4-inch pedal inputs, BNC word clock input and output, nine-pin serial port, optical digital input and output, RCA S/PDIF input and output, XLR AES/EBU input and output, two XLR outputs, two 1/4-inch outputs, two Neutrik combo XLR/1/4-inch inputs

SAMPLE RATES 96, 88.2, 48, 44.1kHz and external

FACTORY PRESETS 511

MEMORY CARD PRESETS 500

overdrive algorithms all sound as fat, organic and harmonically complex as the best analog and tube effects.

Harmonizer and pitch-shifting effects have always been Eventide's strong suit, and those effects in the Eclipse are as good as it gets. The pitch-shifted effects sound remarkably natural over a plus-or-minus one-octave range, but even notes shifted up or down two octaves sound more like instruments than the product of electronic processing. The detuned chorus effects are especially impressive and sound much better with guitar than traditional delay- and modulation-based chorus. Using the diatonic Harmonizer effects to their full advantage requires users to select the desired key and scale

in advance, so you need to do a bit of premeditated programming if you want to play Thin Lizzy or Iron Maiden covers or use four-voice Harmonizing to create a five-guitar army by yourself.

The Eclipse is exceptionally deep, providing a wide variety of parameters that users can modify in detail. As a result it can be somewhat confusing and laborious to program, but a helpful Hot Keys feature lets you assign up to 12 parameters for each program that you can access quickly from the soft keys located beneath the display. The numeric keypad makes it easy to load any of the hundreds of available presets in an instant, and the large tap button is especially helpful for live performers who need to dial in per-

fectly timed delays quickly.

THE BOTTOM LINE

IF YOU TRULY want to sound like a pro, the Eventide Eclipse is highly recommended. And while it's pricey, when you consider what it costs against the price of many boutique pedals that offer neither as much versatility nor such immaculate sound quality, the Eclipse is a smart and affordable choice for discriminating tone enthusiasts. **BC**

•PRO	CON
<ul style="list-style-type: none"> PRO SOUND QUALITY •COMPREHENSIVE EFFECT SELECTION •VERY GUITARIST FRIENDLY 	<ul style="list-style-type: none"> COMPLEX PROGRAMMING

HOT-ROD HEAVEN

Kustom Double Cross head



The Boost control lets you select a solo volume on the amp and activate it with the footswitch.

Tight Stage and Thick Stage features add gain stages to the lead channels and organically alter their chunk and harmonic density.

* BY ERIC KIRKLAND

BUD ROSS FOUNDED Kustom Amplification in 1966 by combining his interest in guitar amplification with the hot-rodding attitude of California's Kustom Kulture. His amps quickly became some of the most recognizable gear on the world's stages, thanks to their padded Tuck 'N' Roll coverings, which were offered in many sparkling colors, as well as flat black. The company's diverse customer list included such acts as Creedence Clearwater Revival, the Jackson Five, Johnny Cash and Herbie Hancock.

But Kustom never pushed its amps into the hot-rodded realm until amp designer James Brown joined the team a few years ago. Brown is best known for designing Eddie Van Halen's original 5150 amp, and he's now used his gifts to engineer the extreme high-gain Kustom Double Cross. This three-channel tube-driven 100-watter provides a multi-era tone tour—from yesteryear's Kustom solid-state sounds to today's crushing gain tones.

FEATURES

THE DOUBLE CROSS isn't covered in sparkling upholstery, but the high-performance-auto theme is part of its look: fans of exotic road machines will recognize the Double Cross' raked-metal fascia and tube-cooling honeycomb mesh as a nod to the wind-sucking grilles of today's supercars. The

glossy black Plexiglas control panel makes reading the descriptions and multiple LED illuminations easy.

The Double Cross generates 100 watts from its six 6L6 power tubes (EL34s can be substituted). That's two more power tubes than what is usually required to generate 100 watts, but this design ensures plenty of headroom and bass projection. Five 12AX7s and a single 12AT7 fuel the ridiculously high-gain preamp.

The Double Cross has Normal and Tight inputs, each of which provides its own response (more on this below). The amp's three channels are Rhythm, Lead I and Lead II, and each has its own hexagon-shaped knobs for volume, gain, presence, treble, middle and bass. In addition, the Rhythm channel has tone-shaping slider switches to boost the drive and brightness. The two lead channels have switches labeled Thick Stage, Tight Stage, Bright and Gain, which are uniquely situated on the arms of each channel's Celtic cross logo. Activating the Tight Stage and Thick Stage circuits blends various 12AX7 tube stages that are optimized for specific tonal results. It's an effective and organic approach to altering gain and response, and it's different from the usual resistor/capacitor networks that other amps use to achieve similar results. The front panel also has master output control, a volume boost level knob and a manual channel selector.

SPECS

LIST PRICE: \$1,998.00

MANUFACTURER: Kustom, kustom.com

POWER OUTPUT: 100 watts

CHANNELS: Rhythm, Lead I, Lead II

CONTROLS: Dedicated presence, treble, middle, bass, gain and volume; master output and boost; channel selector switch; bright and drive switches (Rhythm channel); Tight Stage, Thick Stage, bright and gain switches (Lead channels); direct output level with ground lift and switch for two cabinet emulations; send and return effect loop levels; MIDI save button; four-, eight- and 16-ohm impedance switch for speaker outputs

FEATURES: Normal and Tight inputs, footswitch-activated solo boost with level control; front-panel channel switch; series effect loop, five-pin MIDI input with save button; XLR direct output with level control; two speaker outputs, four-, eight- and 16-ohm impedance switch; power and standby switches; channel select footswitch; boost and effect loop

COVERING: Black Tolex aluminum mesh grille
TUBE COMPLEMENT: Six 6L6s, five 12AX7s, one 12AT7

ON DISC!

The back end has send and return level knobs for the series effect loop, an XLR-style direct output with two speaker cabinet emulations and a level control, a MIDI connection and dual speaker outputs. The included five-button footswitch activates the three channels, effect loop and boost.

PERFORMANCE

I WAS SURPRISED by how different the Double Cross sounded when I switched between inputs. The Normal input provided a looser feel with comparatively scooped mids, while the Tight input increased the midrange attack and focus considerably. However, neither choice altered the amp's great clarity and note definition. The Rhythm channel has a lot of gain on tap, but it's also capable of delivering bone-clean sounds and can be set up to overdrive only when the strings are hit hard. There's an inordinate amount of treble and presence available in this channel, so it's important to adjust the amp carefully.

Lead I is voiced for modern metal players and downtuners, and it delivers plenty of compression and even-order overtones, plus enough buzzing gain to scare off a hive of Africanized bees. Tight Stage adds noticeable chunk and punch, while Thick Stage increases the overall density and harmonic bloom. Lead II is more for the old-school crowd that wants modded British tones mixed with intense gain tones. Its distortion style is almost identical to Lead I's high-octane chainsaw tone, but there's a wider dynamic range, more gain and greater clarity. Both lead channels can push the bass weight to rib-crushing levels.

THE BOTTOM LINE

KUSTOM'S DOUBLE CROSS has a very useable and versatile clean channel, but the amp is best used for dominating a stage with overwhelming levels of gain and distortion. Yet its thick tonality and searing delivery is musically pleasing and rich. **BC**

*PRO

MASSIVE AMOUNTS OF GAIN AND BASS • DENSE HARMONIC STRUCTURE • MULTIPLE TONE AND FEEL SHAPING OPTIONS

NO REVERB • GAIN IS FUZZIER THAN FOCUSED • TREBLE CONTROLS ARE VERY SENSITIVE

FANTASTIC FOUR

Vox AC4TVH tube amplifier head and V112TV cabinet



The AC4TVH features late-Fifties Vox "TV front" styling similar to that of an early Vox AC15.

A custom-made Celestion VX12 speaker provides low-tech grit with an enhanced frequency range.



OVERALL VALUE

SPECS

LIST PRICES: AC4TVH \$900.00, V112TV, \$250.00

MANUFACTURER: Vox Amps, voxamps.com

OUTPUT: Four watts

TUBES: EL84 (power), 12AX7 (preamp)

CHANNELS: One

FRONT PANEL: Power

on/off, volume, tone,

output (1/4, one or four

watts), 1/4-inch input

REAR PANEL: 1/4-inch

16-ohm speaker output

SPEAKER: Celestion

VX12 16-ohm 12-inch

speaker

* BY CHRIS GILL

DURING THE EIGHTIES

and most of the Nineties Vox coasted along mainly on the reputation of its legendary AC30 combo amp. However, Vox stopped resting on its laurels about a decade ago and started producing new models that have kept the Vox legacy alive and well. From the futuristic modeling technology of the acclaimed Valvetronix Series to the unique combination of vintage-inspired designs and modern enhancements provided by the Heritage Collection and Custom Classic series models, Vox now offers amps for almost every type of guitarist.

Last year, Vox debuted the Modern Classic Series, which includes the ultracool Night Train and the retro-inspired AC4TV combo. The AC4TVH is a head version of the AC4TV paired with the matching V112TV 1x12 speaker cabinet. Although the AC4TVH features late-Fifties Vox "TV front" styling (similar to an early Vox AC15), cream-colored covering and brown diamond-lattice speaker cloth, it is not a recreation or replica of the original Vox AC4 that debuted

in 1960 but rather a new circuit that produces thick, creamy vintage-style tones. Vox describes the AC4TVH head and V112TV cabinet as a "mini practice stack," but don't be surprised if you spot a few onstage at clubs or other small venues.

FEATURES

WHILE THE AC4TVH is not a reissue of the original Vox AC4, it does share a few common features. Like its Sixties predecessor, the AC4TVH is a four-watt amp powered by EL84 and 12AX7 tubes. Its only controls are a single volume knob and a single tone knob. The new circuit does away with the obscure EF86 power and 6V4 rectifier tubes as well as the tremolo section, which is replaced by a switchable output level control with 1/4-, one- and four-watt settings. The rear panel is as stripped down as it gets, featuring only a single 1/4-inch 16-ohm output jack and a plug for the AC cord.

The V112TV speaker cabinet is the ideal match for the AC4TVH head sonically as well as cosmetically. Inside the cabinet is a custom-made Celestion VX12 12-inch speaker that pumps out the low-fi grunt of a broken-in vintage combo speaker, al-

though it also delivers enhanced treble and deeper, tighter bass response, partially thanks to the closed-back cabinet design. The speaker can easily handle all four of the AC4TVH's roaring watts without farting out, but it's not overspec'ed either, so you can get a little bit of speaker distortion if you want it.

PERFORMANCE

THE AC4TVH SINGS with the harmonically rich distortion that only a hard-working power tube in a single-ended Class A design can produce. Although the AC4TVH provides a decent amount of clean headroom before it succumbs to overdrive, your best bet is to crank this baby up to "melt-down" and back off your guitar's volume control when you want to make your tone spic-and-span. The amp is very dynamic and responsive, and the tone remains consistent at the 1/4-, one- and four-watt settings, although the output level is noticeably lower at the 1/4-watt setting. Don't be fooled by the four-watt output rating—this amp is loud enough to use to play small club gigs. If you need more volume, a 4x12 cabinet does the trick, and it makes the AC4TVH sound even bigger.

The AC4TVH sounds much bigger than the average combo, mostly thanks to the V112TV's 12-inch speaker and closed-back design. With a Tele or Strat it delivers the gnarly grind of a classic Keith Richards rhythm track, and with a humbucker-packin' solid-body the sound is about as close to blues-rock nirvana as you can get with a present-day low-powered amp.

THE BOTTOM LINE

THE AC4TVH HEAD and V112TV cab combination provides the big sound that has made low-powered vintage amps many guitarists' favorite secret weapons. Unlike classic combos, this mini stack is loud enough to gig with, but its output level control also lets you get big sounds at low volume. **BC**

GG
**THE AC4TVH
SOUNDS
MUCH BIGGER
THAN THE
AVERAGE
COMBO.**

ON DISC!

*PRO	
RICH, DYNAMIC TUBE DISTORTION • USEFUL OUTPUT LEVEL CONTROL • VERY LOW COST	16-OHM SPEAKER OUTPUT LIMITS CABINET OPTIONS

FAST EDDIE

Waves Eddie Kramer Collection



* BY CHRIS GILL

EVEN THE MOST immaculately recorded track can use a little polish or tweaking during the mixing stage to make it fit in properly with other tracks. While today's digital recording technology makes it easier than ever to record outstanding instrumental and vocal tracks, the process of mixing them is still a mystery to most novices. Most recording and mixing engineers have developed their own tricks and techniques through years of trial and error, and few of them are willing to divulge the secrets behind the sounds that have made them successful.

Thanks to his work with Jimi Hendrix, Led Zeppelin, the Rolling Stones, Kiss and many other legendary rock bands, recording engineer Eddie Kramer needs no introduction to readers of this magazine. Now Kramer has teamed with Waves to offer a collection of plug-ins that share many of his favorite instrument and vocal signal chains and settings in a format that even novices can understand. The Waves Eddie Kramer Collection consists of five separate plug-ins that provide a variety of Kramer's favorite guitar, bass, drum, vocal and effect sounds.

FEATURES

THE COLLECTION'S FIVE plug-ins are channel strip-style processors that combine a variety of effects like EQ, compression, reverb and delay, and occupy only a single plug-in slot. Each features a similar blue-and-silver



SPECS

LIST PRICE: \$800.00
MANUFACTURER: Waves Audio, waves.com
MINIMUM SYSTEM REQUIREMENTS:
MAC: OS Dual 2.0GHz, 1GB RAM, OS 10.4.11, VST/AU/RTAS-compatible host software
INTEL MAC: Core Duo 1.83GHz, 1GB RAM, OS 10.4.11, VST/AU/RTAS-compatible host software
PC: Intel Pentium 4 2.8GHz/AMD Athlon 64, 1GB RAM (XP) or 2GB RAM (Vista), WinXP 32-bit SP3/Vista Business 32-bit/Vista Ultimate 32-bit, VST/RTAS/Audio Suite-compatible host software

graphic user interface (GUI) that includes controls for input sensitivity and output level, as well as a switch that lets you monitor input or output levels on a VU-style meter. The GUIs have a unique look and don't offer visual clues as to what gear they're modeled after (although, rest assured, all are modeled after studio classics), nor do they reveal specifics like compression ratios or EQ frequencies.

The Guitar Channel plug-in combines EQ (with controls for treble and mid), compression, reverb (mix), delay (time and mix) and flanger (depth and mix). It offers one lead and two rhythm presets, with the flanger effect working only with the lead preset. The Bass Channel plug-in features EQ (bass and treble) and compression only, along with two bass presets. The Drum Channel has separate presets for kick, snare, hi-hats, toms, overhead and room tracks, and it includes controls for bass and treble EQ, compression, gate (kick drum only) and FX (effect send gain). The Vocal Channel has two presets and consists of bass and treble EQ, compression, FX (effect send gain), delay time and mix (Vocal 1 preset only) and reverb mix controls. Finally, the Effects Channel includes H Slap (Hendrix) and Z Slap (Zeppelin) reverb/delay combo presets, with controls for delay time, delay mix, reverb size, reverb brightness and reverb mix.

All five plug-ins feature mono-to-stereo and stereo components and

provide 24-bit/96kHz resolution. The plug-ins are compatible with PC or Mac and support AU, VST, RTAS and Audio Suite formats.

PERFORMANCE

LIKE ALL OTHER Waves plug-ins, each Eddie Kramer plug-in has pro-quality sound and performance. The Guitar Channel plug-in is ideal for replicating classic guitar tones with bold mid-range à la Jimi (Hendrix) or Jimmy (Page). The Rhythm 2 preset gave guitars recorded with Marshall and Vox amps the snarl of a classic Zep track, though the Lead preset's warbling, Uni-Vibe-like flanger effect sounded more like "The Wanton Song" (which Kramer did not engineer) than the slow, swirling flange of "The Rover" or "House Burning Down."

The Drum Channel is particularly effective for any style rock track, and it gave new life to some dull, lifeless live drum tracks I recorded years ago, adding plenty of new depth and punch. The Bass Channel's presets are better for big, smooth bass tracks that hold down the bottom end than they are for growling, aggressive bass sounds that have lots of metallic string overtones. Like the Guitar Channel, the Vocal Channel is better for timeless classic rock styles, as its reverb and delay effects don't quite complement the trendy bone-dry vocal sounds of today's pop music. Designed to emulate the pristine sounds of EMT plate reverb, the Effects Channel is the go-to effect when you want to capture some of the other Eddie's (Van Halen, that is) early "brown sound" magic or the majesty of Bonzo's Headley Grange drums.

THE BOTTOM LINE

ALTHOUGH SEASONED ENGINEERS may feel hindered by the limited parameters, and novices may not learn the actual compression ratios and EQ settings behind the coveted Eddie Kramer sound, the Eddie Kramer Collection is exceptionally useful if you want to replicate the classic sounds you know and love and mix tracks like an experienced pro. **BC**

PRO	CON
CLASSIC SOUNDS • SIMPLE OPERATION • COMBINES A VARIETY OF HIGH-QUALITY EFFECTS	LIMITED PARAMETER CONTROL • SOME EFFECTS NOT ACTIVE FOR ALL PRESETS

DOUBLE TROUBLE

BBE Tremor dual tremolo pedal



SPECS

LIST PRICE: \$169.99
MANUFACTURER: BBE Sound, bbesound.com
CONTROLS: Speed 1, Speed 2, Depth
FOOTSWITCHES: Speed 1/Speed 2, Effect on/off
INPUT: 1/4-inch mono
OUTPUT: 1/4-inch mono
OTHER: Nine-volt AC adapter jack (adapter included), easy-access nine-volt battery compartment

FEATURES

THE TREMOR'S CONTROLS are very simple. The pedal features independent Speed 1 and Speed 2 controls that cover an identical range of speeds. A depth control lets you dial in tremolo effects that are as subtle or in-your-face as you please. One of the two heavy-duty footswitches on the top surface turns the effect on or off, and hard-wired true bypass preserves the integrity of your guitar's signal when the effect is switched off. The second footswitch toggles between the Speed 1 and Speed 2 settings, and green and yellow LEDs confirm the Speed 1 and Speed 2 settings, respectively. The pedal operates with a single nine-volt battery or with power supplied by the included AC adapter.

PERFORMANCE

THE TREMOR'S OPTICAL circuit produces warm classic tremolo effects that lean more toward choppy "helicopter" square-wave tremolo (especially with the depth control all the way up) than the smooth on/off transition of sine-wave or triangle-wave tremolo. The speeds range from a slow-as-molasses crawl to a hummingbird-like warble, which can produce some wacky "ray gun" effects with feedback and harmonics. In short, the Tremor does what a good tremolo pedal should, and its dual speed controls double the fun.

THE BOTTOM LINE

BBE'S TREMOR PEDAL may be a straightforward tremolo effect, but the addition of a second independent speed control will influence you to use tremolo in ways you might not have considered before. **BC**

GG
**DOES WHAT
 A GOOD
 TREMOLO
 PEDAL
 SHOULD,
 AND ITS
 DUAL SPEED
 CONTROLS
 DOUBLE
 THE FUN.**

★ BY CHRIS GILL

TREMOLO MADE ITS debut in the late Forties and was the first stand-alone effect invented for the electric guitar. The first tremolo units were primitive attempts to duplicate the effect of a rotating Leslie speaker, but tremolo has succeeded on its own merits and carved out a niche with aficionados. Though it's been around for more than six decades, it sounds as cool as ever.

BBE's new Tremor pedal tips its hat to the tremolo pedal's Leslie roots by providing two separate speed settings that users can toggle between by stomping on a footswitch. Unlike a two-speed Leslie, which can provide only fast and slow effects, the Tremor's speed controls are continuously variable and fully independent, so you can dial in fast and faster, slow and slower or fast and slow effects (or even match speeds, though what would be the fun of that?).

PRO	CON
TWO INDEPENDENT SPEEDS • HARD-WIRED TRUE BYPASS • WARM TREMOLO EFFECTS	NO WAVE-SHAPE CONTROL

BUZZ BIN NEW, HIP AND UNDER THE RADAR

GRISTLE KING OVERDRIVE/BOOST

DENMARK-BASED T-Rex Engineering began as a boutique pedal maker and graduated to the big time with superlative MIDI foot controllers and effect pedals. The Gristle King is the flagship of T-Rex's overdrive and boost pedal line. It features circuitry from the company's DGTM Diabolical Gristle Tone Manipulator overdrive and Luxury Drive boost pedals, with

a few enhancements.

Designed with the help of famed Telemaster Greg Koch, the Gristle King has an overdriven tone that hovers somewhere between a Marshall's midrange bark and a Vox's sparkling top notes. The Gristle control adds gain, the tone knob adjusts the EQ balance, and the Gravy control governs the output level. Flavor and Phat switches alter the

midrange compression and low-end levels, respectively. Pressing the More switch engages the clean boost, which is controlled with a single knob and a switch that places the boost either pre or post the overdrive circuit.

The pedal's two sections can be used together or separately, and it runs on a nine-volt battery or adapter.

—Eric Kirkland

SPECS

LIST PRICE: \$369.00
MANUFACTURER: T-Rex Engineering, t-rex-effects.com



GOLDEN YEAR

Fender 50th Anniversary Jazz Bass

*** ED FRIEDLAND**

IN 2010, MANY of rock and roll's biggest names will turn 50, including Bono (May 10), Steve Vai (June 6), Joan Jett (September 22)—and the Fender Jazz Bass. In 1960, Leo Fender wanted to offer a deluxe bass model to complement his proven workhorse, the Precision. Thus, the Jazz Bass was born. An alluring offset waist, a sleek neck and dual pickups made the Jazz the Lamborghini to the Precision's Camaro. Remarkably, the instrument's basic design has remained unchanged since 1962, when Fender gave up on the original concentric stack knob controls. The simple perfection of the Jazz Bass is confirmed by the undying loyalty it has earned from the world's top players.

To celebrate this trendsetter's birthday, Fender has released the 50th Anniversary Jazz Bass with a feature list spanning the history of the instrument. If you think turning 50 years old isn't cool or sexy, take a closer look.

FEATURES

RATHER THAN SIMPLY produce a reissue of the 1960 Jazz bass (though, that would be nice too), Fender chose design elements from great Jazz basses of the past and combined them in a once-in-a-lifetime package. Alder is a traditional choice for a Jazz bass body, and the 50th exhibits the firm bottom and detailed mids you expect from that material. The nitrocellulose finish in Candy Apple Red (with matching headstock) was one of the very first custom colors offered in 1963, and it's still a head-turner, especially when paired with the three-ply white-black-white pickguard. The maple neck has 20 medium jumbo frets in a rosewood slab fingerboard with block pearlloid inlays. The blocks first showed up in 1966, typically accompanied by fingerboard binding. Fender decided to forgo the binding, and the result resembles the neck of the closely related Jaguar bass. Tightly grained maple combined with graphite Posi-flex reinforcement rods gives the modern C-shaped neck a reassuring solidness.

The 50th Anniversary Jazz uses the typical volume/volume/tone arrangement and has two 75 Vintage single-coil J pickups placed in the Seventies position (the rear pickup is about a

quarter-inch closer to the bridge than the Sixties models). The cloverleaf tuning pegs look classic from the front, but they are modern Fender/Hipshot lightweight gears. The High Mass Vintage bridge allows you to fine tune your string spacing and gives you the option of top-loading the strings or stringing through the body. In addition, Fender has placed the finger rest in the Seventies position—closest to the E string, where it functions as a thumb rest. Originally located below the G string, it was meant as a tug bar for the fingers to grab while the player plucked with the thumb.

Fender has dressed up the 50th with vintage chrome pickup covers and included a rubber mute strip with instructions on proper installation under the bridge cover, if you want to make the bass sound thumpy—the way Leo intended. Also included in the case candy package are four individual felt string mutes, a curious feature that became extinct after 1962. Installing the mutes would require drilling screw holes in the body, but it doesn't matter because they won't fit with the Seventies pickup spacing. A black Tolex hardshell case is included with a full complement of extras, including a truss rod wrench, skinny-style strap and commemorative booklet.

PERFORMANCE

THE JAZZ BASS is produced in a variety of price ranges, but you can tell that the 50th is a high-quality ax as soon as you pick it up. The fit and finish compare favorably with Fender's more expensive Custom Shop offerings. The fundamental tone is solid all through the range, and the feel is everything you would expect from a great Jazz.

The Seventies pickup spacing gives the blended tone a little more focus than a Sixties model and works particularly well for slap. The front pickup has that open, hollow depth that fills out the rhythm section nicely, and the bridge pickup alone gives up the tight, articulate tone that makes your bass solos jump to the frontline.

THE BOTTOM LINE

THE 50TH ANNIVERSARY Jazz Bass is a beautifully put together example of one of the world's favorite basses. It is a limited-production run, so if you're thinking about getting one, don't wait too long. **BC**



SPECS

LIST PRICE: \$2,799.99
MANUFACTURER: Fender, fender.com
BODY: Alder
NECK: Maple, bolt-on
SCALE: 34 inches
FRETS: 20 medium jumbo
FINGERBOARD: Rosewood slab, 9 1/2-inch radius, block inlays
PICKUPS: Two Fender 75 Vintage single-coils
CONTROLS: Two volume, one tone

Fender has placed the finger rest in the Seventies position—closest to the E string, where it functions as a thumb rest.

The Candy Apple Red finish is paired with a three-ply white-black-white pickguard.



ON DISC!

*PRO	-CON
A GREAT EXAMPLE OF THE JAZZ WITH A COOL MIX OF FEATURES	NONE

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Chris Gill, Guitar World Feb. 2010 Issue

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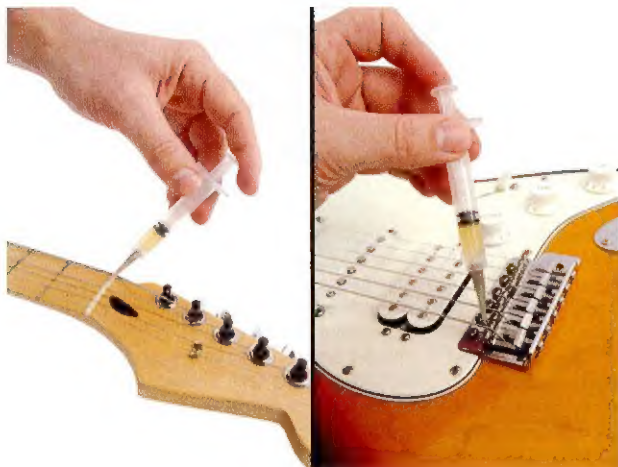
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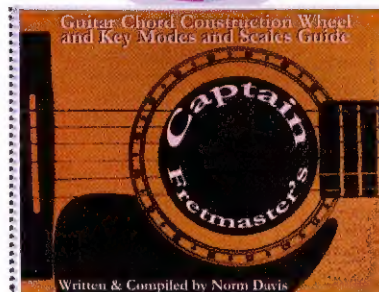
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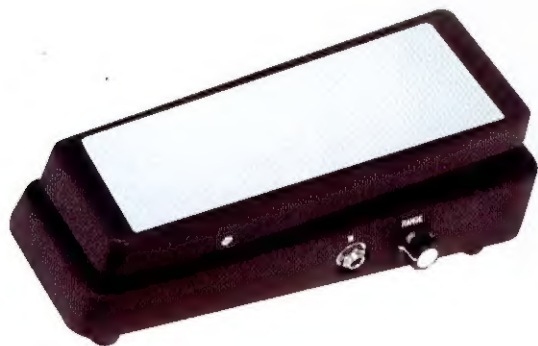
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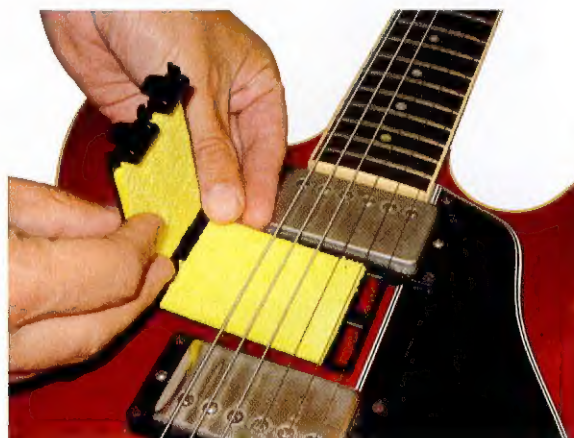
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STOMPED OUT

Five Finger Death Punch's Jason Hook knows how to handle a nice rack.

★ BY KORY GROW

DESIGN PHILOSOPHY Jason Hook's crunchy riffs and crisp solos on Five Finger Death Punch fist pumpers like "The Bleeding" and "Hard to See" sound tight for a reason: the guitarist has painstakingly built his rig for flexibility and clarity. The centerpiece of the setup is a rackmount containing his Marshall preamp and power amps and his effect units. "It might not be as hip or as cool as having big heads or what not," Hook says, "but I like the flexibility, and I think it sounds just as good. And I'm a very picky tone junkie."

CONTROL ISSUES To keep foot movements to a minimum, Hook's guitar tech, Calvin Roffey, operates his Voodoo Lab Ground Control footswitch backstage. "I don't have any audio traveling to the front of the stage," Hook says. "The idea is to try to keep the most direct and purest guitar signal possible."

Since Roffey still has to string and tune guitars while the band plays, he's developed a system to know when to switch effects. "He's actually counting bars," Hook says. "He's got a cheat sheet and he counts bars up until the program switches. To me, that's a lot of stuff to keep track of. Imagine going '34-2-3-4, 35-2-3-4, 36...'"

FAVORITE PIECE OF GEAR "The T.C. Electronic G-Major 2 multieffect processor, just because it sounds so good," Hook says. "It's responsible for 85 percent of the effects I use. It's a powerhouse unit, and it's super quiet. I can get exactly what I want and save it."

SECRET WEAPON "I suppose that this sort of contradicts everything I just said, but I religiously use an MXR Phase 90 [pedal] when we record. By far, that's my favorite thing of all time. Up until I built this rack, I had several of them everywhere I went. But I haven't got one on this rig—because it's a pedal, obviously." □

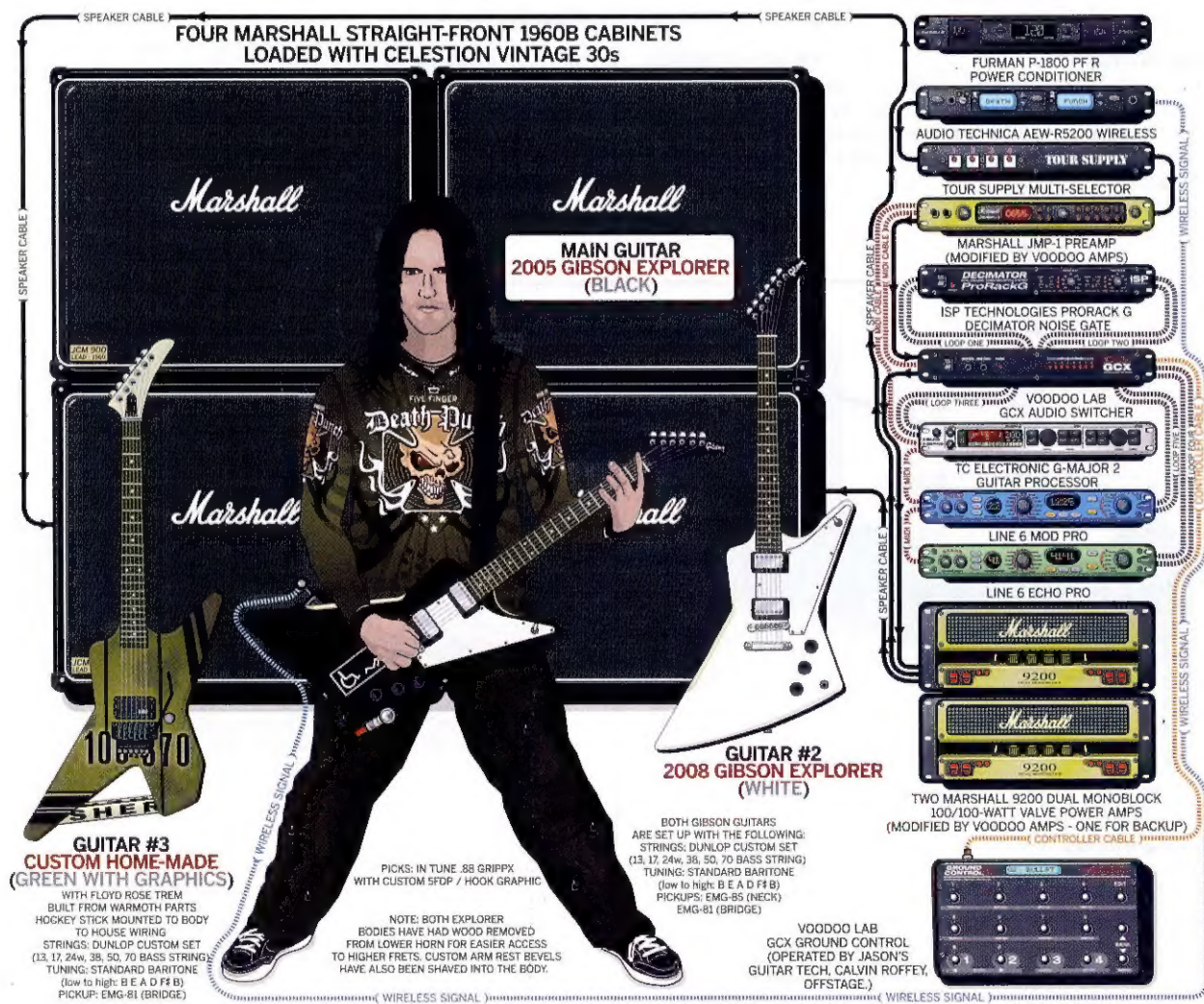


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